

Vol. 71, No. 5

August, 1923

THE INLAND PRINTER



PRICE 40 CENTS

THE LEADING BUSINESS & TECHNICAL JOURNAL
OF THE WORLD IN THE PRINTING & ALLIED INDUSTRIES



IT took a good many rounds to completely knock out old General Atmosphere. He and the roller maker have had many battles in years past, and he certainly caused a great deal of trouble in the pressroom, but we have him beaten so far as his effect on Rollers is concerned. Our Duplex Rollers work equally well whether the thermometer registers thirty or a hundred and ten degrees, and regardless of humidity.

Duplex Rollers are manufactured only at the five addresses below.

BINGHAM BROTHERS COMPANY

(Founded 1849)

ROLLER MAKERS

406 Pearl St., New York
521 Cherry St., Philadelphia

89 Mortimer St., Rochester
131 Colvin St., Baltimore



Allied with BINGHAM & RUNGE COMPANY, East 12th Street, Cleveland, Ohio



Atlantic Bond

AN "EASTCO" GRADE-TEST PAPER

We could make Atlantic Bond faster
and cheaper if we used a surface mark
instead of a genuine watermark—
but we couldn't make it so good.

Atlantic Bond Distributors

ALBANY—W. H. Smith Paper Corporation
ATLANTA—Sloan Paper Company
BALTIMORE—Baltimore Paper Company, Inc.
BOSTON—Cook-Vivian Company
Von Olker-Snell Paper Company
BRIDGEPORT—Lascher & Gleason, Inc.
BUFFALO—The Disher Paper Company
BUTTE, MONT.—Minneapolis Paper Company
CHICAGO—La Salle Paper Company
CLEVELAND—Millcraft Paper Company
DALLAS—Olmsted-Kirk Co.
DETROIT—Paper House of Michigan
DULUTH, MINN.—Minneapolis Paper Company
JACKSONVILLE—H. & W. B. Drew
LOS ANGELES—Blake, Moffitt & Towne
LOUISVILLE—The Rowland Company

MANILA, P. I.—J. P. Heilbronn Company
MINNEAPOLIS—Minneapolis Paper Company
NEW YORK CITY—Miller & Wright Paper Company
Sutphin Paper Company
PHILADELPHIA—Molten Paper Company
PITTSBURGH—General Paper & Cordage Company
PORTLAND, ORE.—Blake, McFall Company
RICHMOND—Southern Paper Company
ROCHESTER—The George E. Doyle Paper Company
SAN FRANCISCO—Blake, Moffitt & Towne
ST. LOUIS—Acme Paper Company
ST. PAUL—E. J. Stilwell Paper Company
SEATTLE—American Paper Company
SPOKANE—Spokane Paper & Stationery Company
TACOMA—Tacoma Paper & Stationery Company
WINNIPEG, CANADA—The Barkwell Paper Company

EXPORT—A. M. Capen's Sons, Inc., 60 Pearl Street, New York
W. C. Powers Company, Ltd., Blackfriar's House, London, E. C., England

J. P. Heilbronn, Manila, P. I.

ENVELOPES—United States Envelope Company, Springfield, Mass.
TABLETS AND TYPEWRITER PAPER—J. C. Blair Co., Huntingdon, Pa.

EASTERN MANUFACTURING COMPANY
501 FIFTH AVENUE • NEW YORK



33 Columbia St.

The L & J. White Company

Buffalo, N. Y.

What Do You Pay

When you buy knives on a price basis?
Lessened production, more grinding, lost time.

Does It Pay?

TRY "Old Fashioned" Quality Knives ONCE.

Why Use Dinsse-Page ELECTROTYPE'S ?

BECAUSE they are the best electrotypes to be had. (Any user of electrotypes will tell you that.)

BECAUSE they print better than inferior electrotypes.

BECAUSE they require less make-ready than inferior electrotypes.

BECAUSE they wear better than inferior electrotypes.

For SUPERIOR electrotypes see or write to

Dinsse, Page & Company

725 S. La Salle St., Chicago Tel. Harrison 7185

The INLAND PRINTER

Vol. 71, No. 5

HARRY HILLMAN, Editor

August, 1923

Published Monthly by

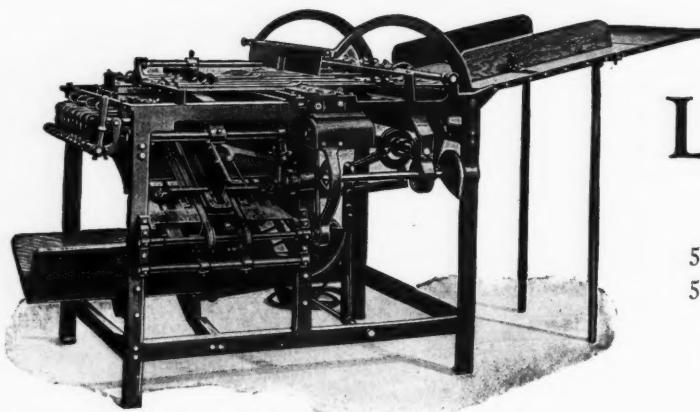
THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, U. S. A.

New York Advertising Office, 41 Park Row

TERMS—United States, \$4 a year in advance; single copies, 40c.
Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at
Chicago, Illinois, under act of March 3, 1879.



The LIBERTY

RANGE:

5½ x 6 to 17 x 22½ (3 folds)
5½ x 6 to 22 x 32 (3 folds)

Prices, \$510 to \$990
Complete with Motor.

No Argument will alter the fact that one or more folding machines are an absolute necessity in every print shop. Labor, your highest priced item should receive serious consideration in selecting a folder. Any high grade machine will do first-class work when in the hands of a competent operator. The Liberty, with its extreme simplicity, is the only medium through which you can expect to use some one of your present employees as an operator and get first-class results. Any member of your organization can operate a Liberty successfully.

THE LIBERTY FOLDER COMPANY, Sidney, Ohio

Originators of Simple Folders

Agencies in all the Principal Cities.

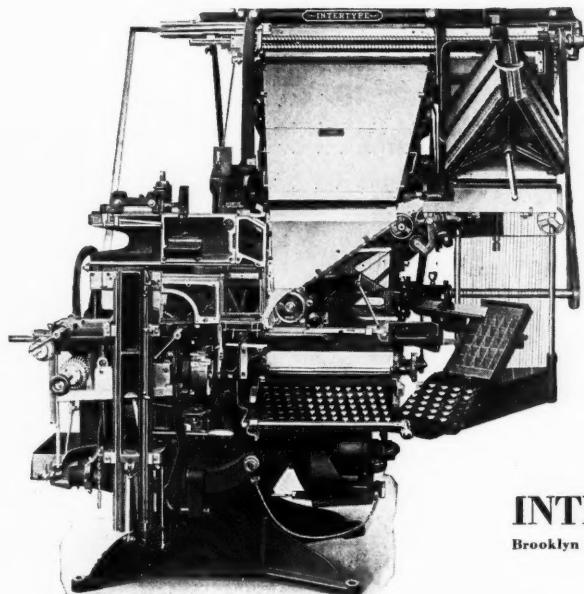
No Standardized Intertype Has Ever Become Obsolete

There are two methods of bringing out improvements in a machine.

One is to bring out a "new model" which embodies the new features. This method tends to decrease the value of outstanding machines which do not have the improvements, sometimes making them practically obsolete over night.

The other method is to standardize the improvements and make them applicable to outstanding machines. This is the Intertype way.

Intertype Improvements are always Standardized and thus made applicable to outstanding Standardized Intertypes of all models



The latest example is the Intertype Standardized Side Magazine Unit No. 2, carrying three quick-change side magazines for large display faces up to full width 36-point bold and 60-point bold condensed caps, and for accents, special characters, overhanging advertising figures, etc. This unit is easily applied to any model of Standardized Intertype, new or outstanding.

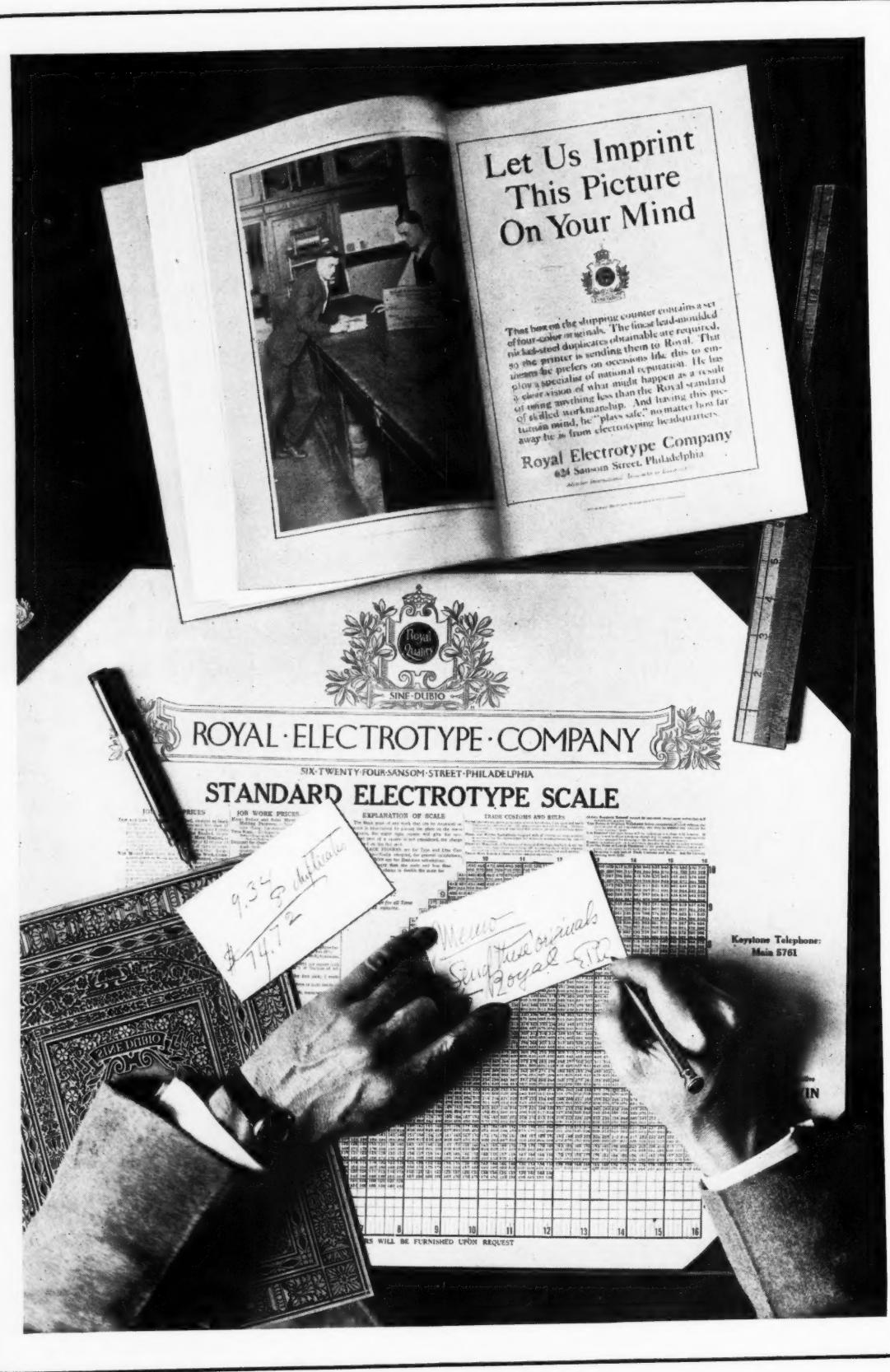
INTERTYPE CORPORATION

Brooklyn Boston Chicago Memphis San Francisco Los Angeles

INTERTYPE

This advertisement was set throughout on an Intertype, including the 36-point display, in the Intertype Bodoni Series.

Please Mention THE INLAND PRINTER When Writing to Advertisers.



Please Mention THE INLAND PRINTER When Writing to Advertisers.

A Sensible Decision— *Send all your difficult work to Royal*



—expert specialists whom you know to be unbeatable at their trade. Further, you know them to be experienced in doing business at a distance with printers whose standards of presswork are also unbeatable.

So pack up your originals and send them to Royal. That's your only extra exertion. The big idea is that you *must* have the proper kind of plates, and with a Royal standard electrotype scale on your desk you can figure out the cost, which will be no more than you would pay if we were next door to you. Decide to be a Royal customer when your dependence upon electrotypes is vital to the success of the job.

Royal Electrotype Company
624 Sansom Street, Philadelphia, Pa.

Member International Association of Electrotypes

Announcing—

A New Linograph—Model 12

LIn keeping with our established policy of always striving for increased efficiency in the modern printing plant of today, we have produced this new model Linograph.

LModel 12 Linograph is a distinct achievement in line-casting machines and will revolutionize the handling of display and mixed composition. It is built especially to fill the need of a machine in plants requiring profitable composition in a wide variety of faces and sizes. It is in fact an *All Purpose* machine.

LThe *All Purpose* Model 12 Linograph will carry any desired number of full 90 channel magazines up to twelve, all of which will accommodate any size from 5 to 60 point. In all sizes up to and including 24 point the wide and extended faces may be used. Above 24 point slightly condensed faces can be handled in any desirable size.

LTwo-letter matrices in 18 and 24 point display faces are in preparation and can be used on Model 12, giving twice as much capacity in these sizes as heretofore possible.

LModel 12 Linograph is particularly adapted to the ad. alley and to the large trade composition and make-up plants where a great variety of slug composition must be produced rapidly and economically.

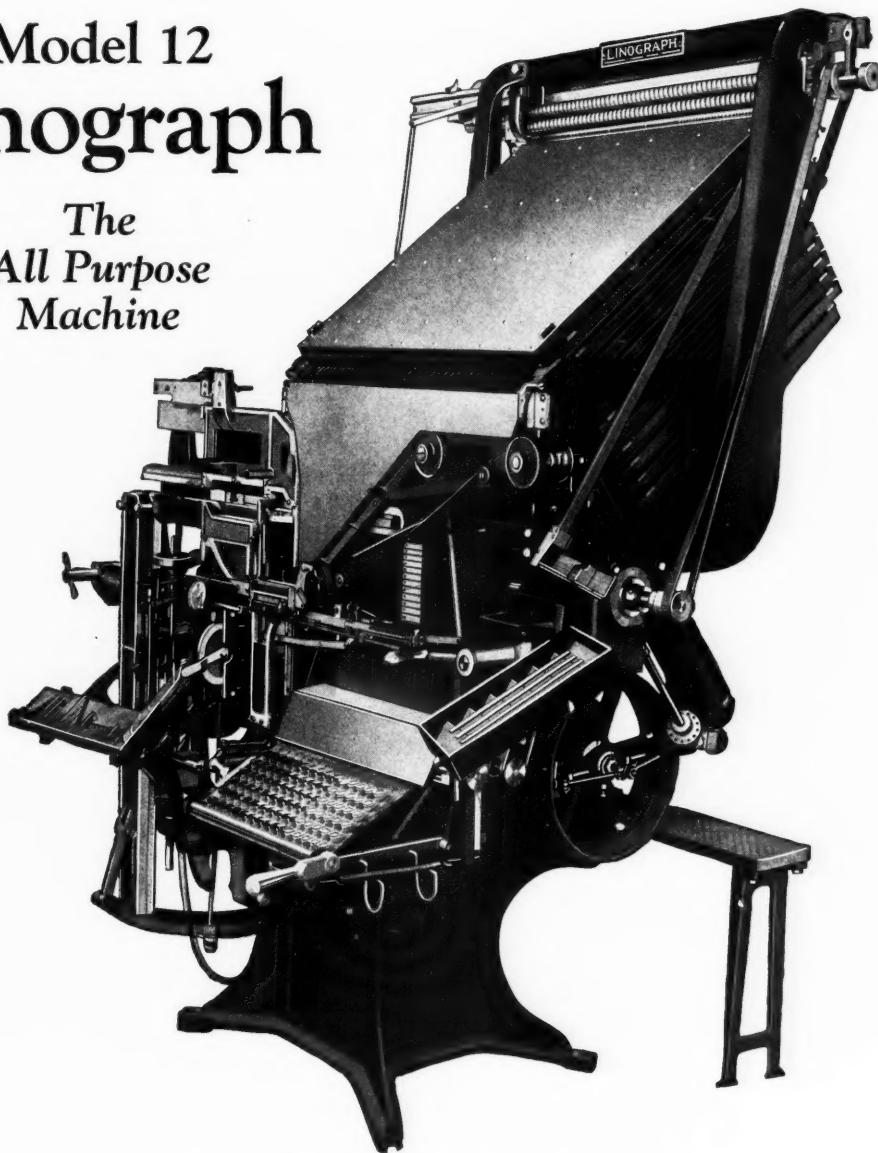
LThe mechanical details, as in every Linograph, are remarkably simple, and will please even the most critical mechanic. The keyboard layout is the same as on all machines and all regular Linotype or Intertype matrices may be used.

Write for further information. If you need a machine that will handle a great range and variety of composition at low production cost, invite our representative to discuss this and other models.

The Linograph Company

Model 12 Linograph

*The
All Purpose
Machine*



SOME OF THE FEATURES

12 Magazines
5 to 60 Point

Any Magazine Removable
Standard Keyboard

Power Magazine Lift
Solid Elevator Jaws

Davenport, Iowa, U. S. A.

For the Proofroom

The importance of your Proofreader can not be overestimated. He is the final critic; his is the last opportunity to detect errors that may ruin an otherwise perfect product, and earn for your house an unenviable reputation. His work is trying and the requirements of his position most exacting. It's one place where every possible facility should be provided to make it easy to perform a given task *right*. A mislaid reference—a poor light—a cluttered-up desk—slows him up and encourages errors to slip through.



No. 829

The design illustrated hereon is, in reality, a private workroom for the Proofreader and Copy Holder. Lamps in flexible conduits provide light where needed; elevating reading beds that always keep the copy in just the right position without tiring the reader; compartments for copy and reference books; two drawers for pencils, etc. Everything within easy reach. Equipment that makes for accuracy and speed at all times and reduces the possibility of errors to a minimum.

DETAILS:

Two adjustable writing beds (size 19x18 inches) on flat working surface.
Five bins at top, size 8 $\frac{1}{2}$ x7 $\frac{3}{4}$ x11 $\frac{1}{2}$ inches.
Two large drawers (size 20 $\frac{1}{2}$ x20x2 $\frac{1}{2}$ inches) as shown, with different style lock on each.
Center pedestal with sliding shelf at top; two compartments size 11 $\frac{1}{2}$ x6x24 inches, and two of size 11 $\frac{1}{2}$ x4 $\frac{1}{2}$ x24 inches.
Electric lights with flexible conduits permitting any desired adjustment.
Overall dimensions: Length 63 $\frac{1}{2}$ inches; height 50 $\frac{1}{2}$ inches; depth 27 inches. Height to writing beds, 30 inches. Finish: steel, olive green; wood, antique gloss. Total floor space required, 63 $\frac{1}{2}$ x27 inches.

Manufactured by

The Hamilton Manufacturing Company

TWO RIVERS, WISCONSIN
Eastern House, RAHWAY, N. J.

Hamilton Goods are For Sale by all Prominent Type Founders and Dealers Everywhere



Let us help with your “Indirect Advertising”

TO many people advertising means only the use of broadsides, folders, booklets and selling letters. Most surely these are the usual, conscious means of going after business by mail and of supplementing the work of salesmen.

But good advertising does not end with this, for the firm that is alive to its possibilities. Practically every time you use paper—to write a check, to send a bill, to wrap a package, to speed the work of the departments within your organization, or to keep a record of your daily business activities—that paper and the way you use it helps to impress the public with your business personality. And to create a good impression is an important function of advertising—an essential forerunner of greater sales.

Paper can help you advertise your business indirectly through what you do, as well as directly through what you say. Let our experience help you in the selection of paper, not merely for your Direct Advertising, but for your Indirect Advertising as well.





**When you want paper
for business uses
go to
these organizations**

DISTRIBUTORS OF BUTLER BRANDS

Standardized Paper

DOMESTIC

J. W. Butler Paper Company	Chicago
Standard Paper Company	Milwaukee
McClellan Paper Company	Minneapolis
St. Paul Paper Company	St. Paul
Zenith City Paper Company	Duluth
Butler Paper Company	Detroit
Central Michigan Paper Company . . .	Grand Rapids
Mississippi Valley Paper Company . .	St. Louis
Missouri-Interstate Paper Company . .	Kansas City
Southwestern Paper Company	Dallas
Southwestern Paper Company	Houston
Southwestern Paper Company	Fort Worth
Sierra Paper Company	Los Angeles
Pacific Coast Paper Company	San Francisco
Pacific Coast Paper Company	Fresno
Endicott Paper Company	Portland
Mutual Paper Company	Seattle

EXPORT

Butler American Paper Company	New York, Chicago, San Francisco
Patten Company, Ltd.	Honolulu, T. H.

BUTLER PAPER CORPORATIONS
NEW YORK CHICAGO SAN FRANCISCO



Babcock Facts —

—When you estimate on cylinder presswork you base your figures on possible production per minute or hour.—Try the same rule when recording WASTED TIME.—



GREAT many printers are unfamiliar with the manufacturing phases of their Industry, not because of lack of knowledge of the Graphic Art, but because of inattention to the possibilities of unit production.

If other manufacturers viewed losses due to unnecessary adjustments as lightly as some Printers look upon the loss of marketable impressions, most of today's extensive industrial enterprises would disappear.

Have you ever noted how many impressions, or how much labor cost, you would save if your cylinder presses required no delivery adjustments?

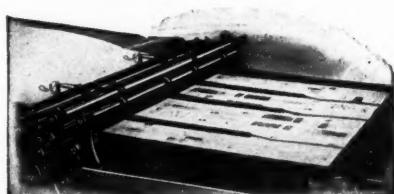
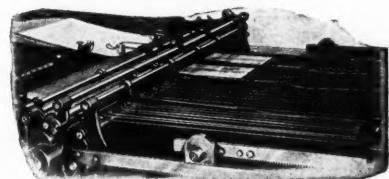
This is just *one* of the time-saving advantages of the Universal Equipment Babcock Press.

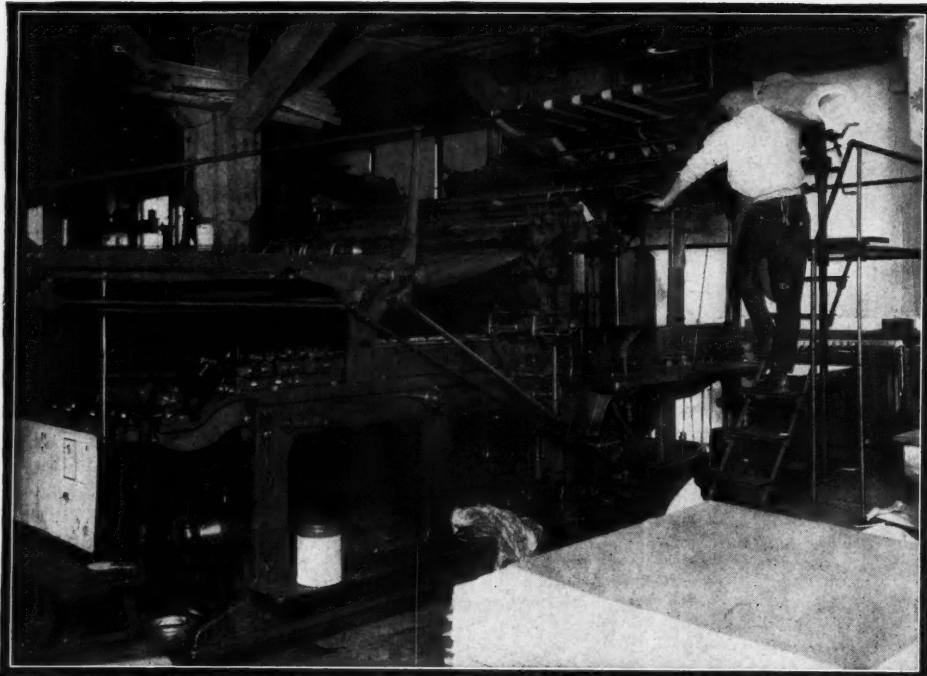
Our best advertisements are not printed
—THEY PRINT!

The delivery on the Universal Equipment Babcock is full automatic. Sheets 8 x 10 to the full capacity of the press, and any weight from tissue to card—WITHOUT ADJUSTMENT.

THE
BABCOCK PRINTING PRESS
MANUFACTURING COMPANY

New London, Connecticut
38 Park Row, New York City
108 West Harrison St., Chicago
1218 Chestnut St., Philadelphia





The
Wrong
Way

Why pay good
money for the
old-fashioned
privilege of
wearing your
men out?

It Costs You \$1,500 a Year To Make Him Climb that Ladder

The man in this picture sticks to **one press** all day. He is paid \$30 a week to carry paper **up those steps** to one Cross Feeder. He **could** handle **three** Cross Feeders if ROUSE Paper Lifts were placed at the rear of each press, or swung from the ceiling at the side. The ladder up to a Cross Feeder is high and the strongest man can not carry paper up that ladder all day long without becoming very tired. Yet when we build a run-board connecting as many as three presses, **one man can serve paper to three Cross Feeders** with less effort than he expends on one press through the obsolete method pictured above. If you install ROUSE Paper Lifts with your Cross Feeders, one man will do the work of two men on two presses, or the work of three men if you have three presses. Rand, McNally & Co., The American Colotype Company, Regensteiner Corporation and Geo. C. Whitney Co., are among those famous concerns that use 600 ROUSE Paper Lifts. **If it pays them it will pay you.**

ROUSE Paper Lifts also are made for **hand fed** presses to be used on runs of 500 to 20,000 sheets. A ROUSE Lift on any hand fed press increases the press output not less than 1,000 sheets a day—increased press revenue of at least \$1,200 a year.

IN CANADA, Rouse Heavy Products sold exclusively by

Toronto—Montreal

TORONTO TYPE FOUNDRY COMPANY, Limited

Winnipeg—Regina



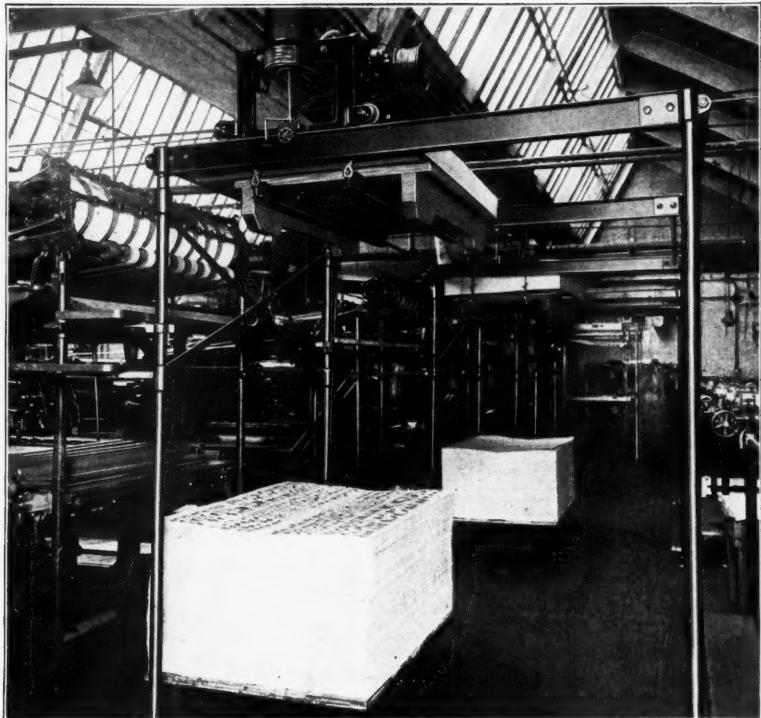
**Robert Gair
Company** (Brooklyn)

**Max Lau Colortype
Company** (Chicago)

Foley & Co. (Chicago)

**Three Famous
Printing Houses**

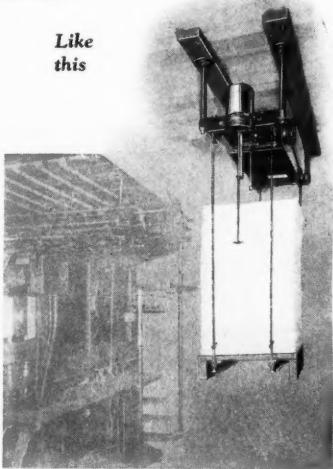
**All use ROUSE Lifts
with
Cross Feeders**



American Colortype Co., Max Lau Colortype Co. and Robert Gair Co.
use ROUSE Paper lifts like above (four post supports on floor).

FOLEY & CO. hang them on the
ceiling —

Like
this



Examine the picture above and you will see the run-board extending along the three presses and **connecting** all three presses. **One man** walks along this run-board and slides the paper from the ROUSE Lifts over to the Cross Feeders. **He never goes to the floor for paper.**

At the left you see a picture of a ROUSE Paper Lift **suspended from the ceiling** and hung at the **side** of the press because there is no room at the rear. A run-board is placed at the back of this press **connecting it with two other presses** and a man walks along this board, merely stepping off to a side platform, and sliding paper from the ROUSE Lift to the Cross Feeder. This installation takes less room than the one pictured above and is preferred by many big printers.

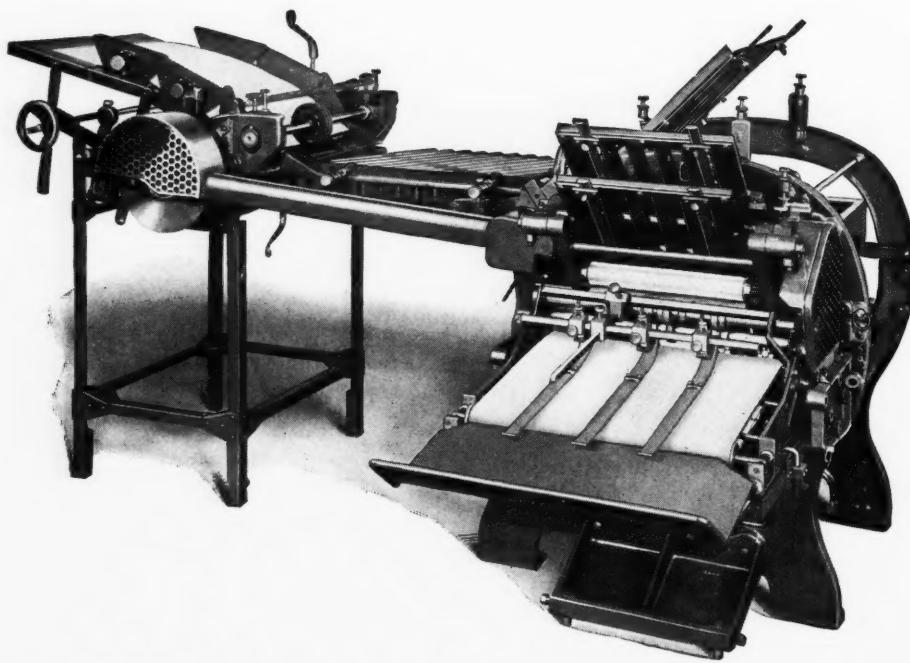
No Cross Feeder should be run without a ROUSE Paper Lift being attached in connection with it. Ask any of the concerns using ROUSE Paper Lifts if that statement is not true.

MAIL THIS NOW—Send to Chicago address below:

H. B. ROUSE & CO., 2214 Ward St., CHICAGO — Tell us how to follow the modern method of those users of 600 Rouse Paper Lifts.

Firm Name..... *Attention of.....* *Title.....*
City..... *Street.....* *State.....* *Number of Cylinders (.....) (.....)*
Hand Fed Cross Feeders





If You Figure It All Out— You Will Choose a Cleveland

HUNDREDS of plants—large and small—all over the United States—have installed Cleveland Folding Machines this year.

Printers have selected the Cleveland in preference because they found after careful figuring and investigation that it offered them something better than they were offered in other folders.

Wherever a comparison is made for speedy production, variety of folds from a single piece of equipment—210 different folds are made on the Model B Cleveland—simplicity of operation, ease and quickness of change from one fold to another, accuracy, saving of floor space and labor, freedom from repairs, low operating cost, elimination of

loss through heavy spoilage, and low annual depreciation, the Cleveland easily figures into preferred position.

Wherever these important points are carefully figured out, the printer puts in a Cleveland.

A Cleveland Folding Machine will prove to be one of the best paying, serviceable, economical and durable pieces of equipment that you can put into your plant.

If you are contemplating new folding equipment this fall, write for our catalogue now. We will gladly give you the facts. Then you can see for yourself why you should choose a Cleveland.

THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICE AND FACTORY: 1929-1941 East 61st Street, CLEVELAND

NEW YORK: Aeolian Building

CHICAGO: 532 S. Clark Street

BOSTON: 101 Milk Street

PHILADELPHIA: The Bourse

Represented by American Type Founders Co., San Francisco, Los Angeles, Portland, Oregon, and Salt Lake City;
Barnhart Brothers & Spindler, Seattle

The manufacture and sale of Cleveland Folding Machines in Canada, New Newfoundland, and all countries in the Eastern Hemisphere
is controlled by the Toronto Type Foundry Company, Limited, Toronto, Ontario, Canada.

The WESTVACO *Mill Brand Grades* fit every direct-by-mail printing requirement, from plain letterpress to the highest grade process color work



The Westvaco Mill Brand Papers sold through The Mill Price List

Velvo-Enamel

Pinnacle Extra Strong
Embossing Enamel
White India Tint

Westvaco M. F.

Minerco Bond
White Pink Blue Canary Goldenrod

Marquette Enamel

Westvaco Eggshell

Origa Writing
White Canary

Sterling Enamel

Westvaco Ideal Litho.
Coated One Side

Westvaco Text
White Gray India Tint Brown Blue Goldenrod

Westvaco Index Bristol
White Buff Blue Salmon

Westmont Enamel
India Tint

Westvaco Super

Westvaco Cover
White Gray India Tint Brown Blue Goldenrod

Westvaco Post Card
Cream

WEST VIRGINIA PULP & PAPER COMPANY • New York and Chicago



A COMPOSITE VIEW OF THE PULP AND PAPER MILLS OF WEST VIRGINIA PULP & PAPER CO.

The MILL PRICE LIST

*Distributors of Westvaco Mill Brand Papers
Manufactured by West Virginia Pulp & Paper Co.*



Atlanta . . .	The Chatfield & Woods Co.	Milwaukee	The E. A. Bouer Co.
Augusta, Me. .	The Arnold-Roberts Co.	Minneapolis	Graham Paper Co.
Baltimore	Bradley-Reese Co.	Nashville	Graham Paper Co.
Birmingham	Graham Paper Co.	New Haven . .	The Arnold-Roberts Co.
Boston	The Arnold-Roberts Co.	New Orleans	Graham Paper Co.
Buffalo .	The Union Paper & Twine Co.	New York	West Virginia Pulp & Paper Co.
Chicago .	West Virginia Pulp & Paper Co.	Omaha	Carpenter Paper Co.
Cincinnati .	The Chatfield & Woods Co.	Philadelphia	Lindsay Bros., Inc.
Cleveland	The Union Paper & Twine Co.	Pittsburgh .	The Chatfield & Woods Co.
Dallas	Graham Paper Co.	Providence . . .	The Arnold-Roberts Co.
Des Moines	Carpenter Paper Co.	Richmond . . .	Richmond Paper Co., Inc.
Detroit .	The Union Paper & Twine Co.	Rochester	The Union Paper & Twine Co.
El Paso	Graham Paper Co.	St. Louis	Graham Paper Co.
Houston	Graham Paper Co.	St. Paul	Graham Paper Co.
Kansas City	Graham Paper Co.	Washington, D.C.	R. P. Andrews Paper Co.
York, Pa.	R. P. Andrews Paper Co.		

Your Name



Signed to a letter like this

and if only signed mentally
would be gratefully received

International Association
of Electrotypers.

Gentlemen:—Your collective action in publicly proclaiming your willingness to co-operate with the printer; your eagerness to do your best in order that he may do his best—for the ultimate benefit of the whole industry—is to my mind a wholesome move in the right direction.

You have sensibly concluded that we are all so closely related that no one group can afford selfishly to ignore the fact that in order to prosper, we must all buy as we would sell—give and take a fair profit—and no more. And to be entitled to fair profits, we must all be efficient in our work and as eager to earn good will as we are dollars through being obliging to those who are obliging to us.

You have, through your advertising, made your purpose clear and I heartily endorse the frankness of your attitude.

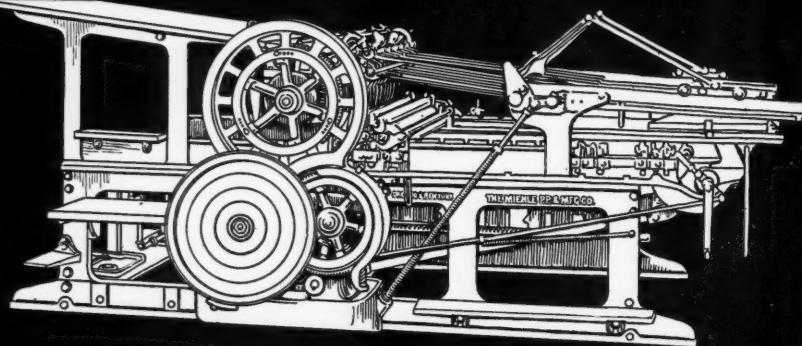
Sincerely yours,

An Appreciative Printer

**INTERNATIONAL
ASSOCIATION of ELECTROTYPEERS**

HEADQUARTERS: 147 FOURTH AVE., NEW YORK

The Miehle



MYSTERY

THE success of the Miehle is an astounding achievement in American industry. For over a quarter of a century it has maintained the foremost position in its general class.

Nine printers out of ten think of a Miehle when they think of cylinder presses.

What is the mystery of its success?

It is the mystery of thoroughness, of complete harmony between the machine and its function, of understanding, of conscientious work, of fairness in dealing.

All these are mysteries until they bear the fruit of achievement. And because they have borne fruit, the Miehle is the standard Two-Revolution Press.

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: Fourteenth and Robey Streets, Chicago

Sales Offices in the United States

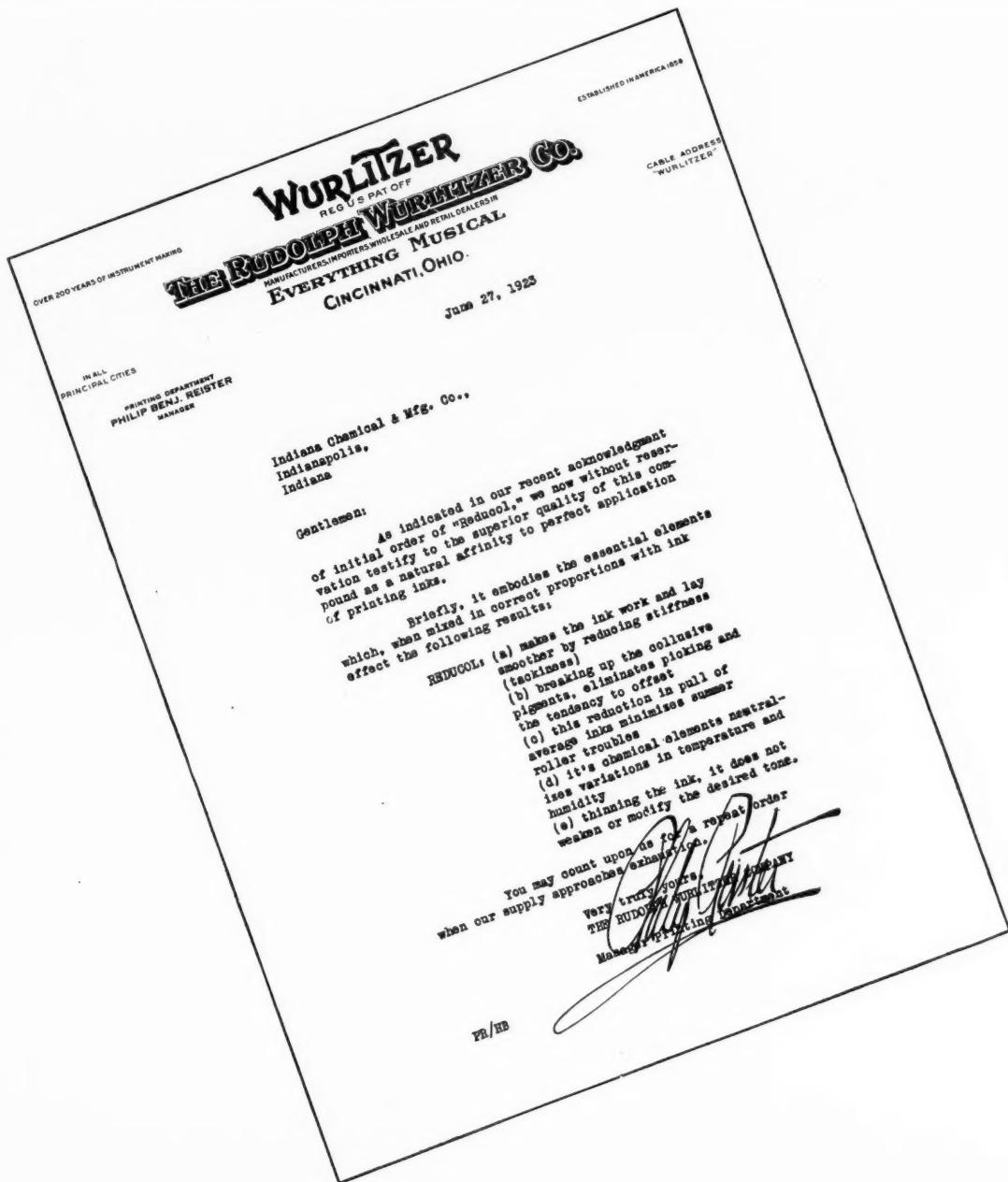
CHICAGO, ILL., 1218 Monadnock Block
NEW YORK, N.Y., 2640 Woolworth Bldg.
ATLANTA, GA., Dodson Printers Supply Co.

PHILADELPHIA, PA., 1015 Chestnut Street
DALLAS, TEX., 611 Deere Bldg.

BOSTON, MASS., 176 Federal St.
SAN FRANCISCO, CAL., 693 Mission St.

DISTRIBUTORS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED



Try Reducol At Our Risk

To show our faith in Reducol, we make this proposition to any responsible house: order a 5 or 10 pound can of Reducol and try it out. Find out for yourself just what it will do for you. If at the end of thirty days you are not completely satisfied with the results, we will cancel our charge.

Indiana Chemical & Mfg. Co.
Dept. I-9, 135 S. East Street, Indianapolis, Ind.

23-25 E. 28th Street, New York City; 608 S. Dearborn Street, Chicago

Pacific Coast Agents: Geo. Russell Reed Co.,
San Francisco—Seattle—Portland—Los Angeles

Canadian Agents: Sinclair & Valentine Co.,
Toronto—Montreal—Winnipeg

British Agents: Borne & Co., Ltd., 35-37 Banner Street,
London, E. C. 1

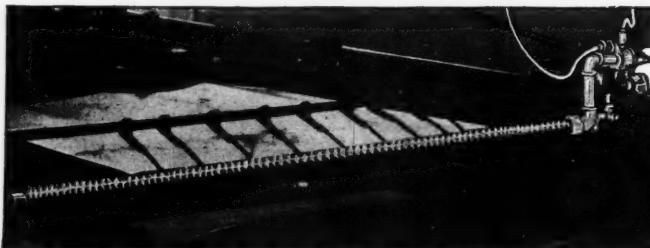
Reducol makes good wherever it goes—and it goes into every corner of the civilized world. Wherever high class printing is done, there you will usually find Reducol. This world-wide popularity of Reducol could only have been obtained through sheer merit. By adjusting the ink to meet any special conditions—by *softening* the ink instead of merely thinning it, and thus improving the distribution—by preserving the rollers and by cutting down offset and slipsheeting—

Reducol makes possible better printing

and lower costs. ♦♦

Automatic Ink Dryer

The SAFE Gas Attachment



Automatic
Control Makes
it Safe

Makes full color possible on heavy cut forms without cost of slip-sheeting or danger of offset. ¶ Causes ink to begin setting before delivery—sheets retain heat after they are dry. ¶ For cylinder or rotary presses—simple in construction and always in commission. ¶ An inexpensive attachment that pays for itself in a few months.

Patented magnetic control automatically ignites the gas when electric button or controller starts press—cuts off gas instantaneously when press power is turned off. Gas does not light when press is inched or jogged.

UNITED PRINTING MACHINERY COMPANY

38 Park Row, New York

83 Broad St., Boston

604 Fisher Bldg., Chicago

AGENTS FOR STATIC CONTROL COMPANY, INCORPORATED, NEW YORK

*It is Conservatively Estimated
that more than*

**\$1,000,000
a Year**

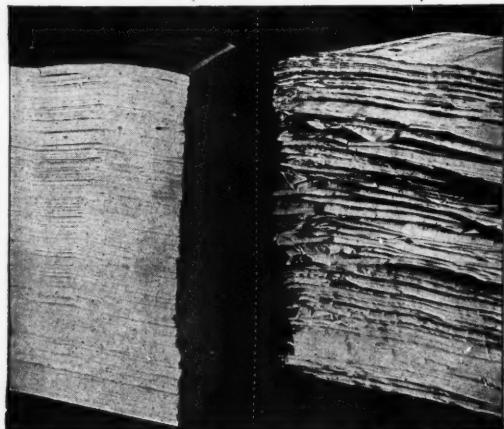
*is Saved to the Printing Industry
by the Chapman Electric
Neutralizer.*



*Are You Getting Your
Share of This Large
Saving?*

Chapman Electric Neutralizer

*Makes Presses Deliver Light Paper
Like this ↓ instead of like this ↓*



United Printing Machinery Company

38 Park Row, New York

83 Broad St., Boston

604 Fisher Bldg., Chicago

Spaces All Gone!

Ludlow Spaces Can't Run Out.

WHY doesn't this printer get ahead? Because, when his presses are full his cases are empty. He makes a dollar on each press, then pays an extra dollar for each compositor to hunt up a space or a quad. The only time the cases are full is when work is slack.



Abundant Material Saves Time

Abundance of spaces and quads will speed up your work. The Ludlow operator never need waste a moment. There is only one place to look—all space matrices are at his elbow.

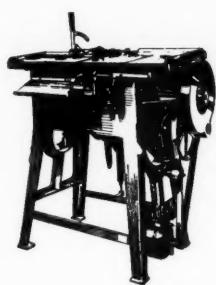
One set of Ludlow spaces does for a hundred fonts in a dozen sizes. Like spacebands on a keyboard machine, the same set of spaces is used, over and over again. Always enough—never too many—only one place to look.

Easy to handle—Ludlow spaces for a six-point line are as big and easy to handle as those for sixty point. In fact, they are all as big as nickels, and no microscope is needed to find them.

No picking of forms in a Ludlow-equipped shop. Time is too valuable to hunt spaces, quads and letters. Besides, such forms must be fixed again—and that is a waste of time.

No thin spacing to lift is required in Ludlow-set lines. Spacing to lift is time consumed. Slug-lines can't pi, and they lift and handle like so many cuts. Ludlow spaces are always clean and bright.

Making money requires busy presses. But speedy composition is required to avoid idle presses. No presses need ever wait for forms in the Ludlow-equipped shop.



The Ludlow

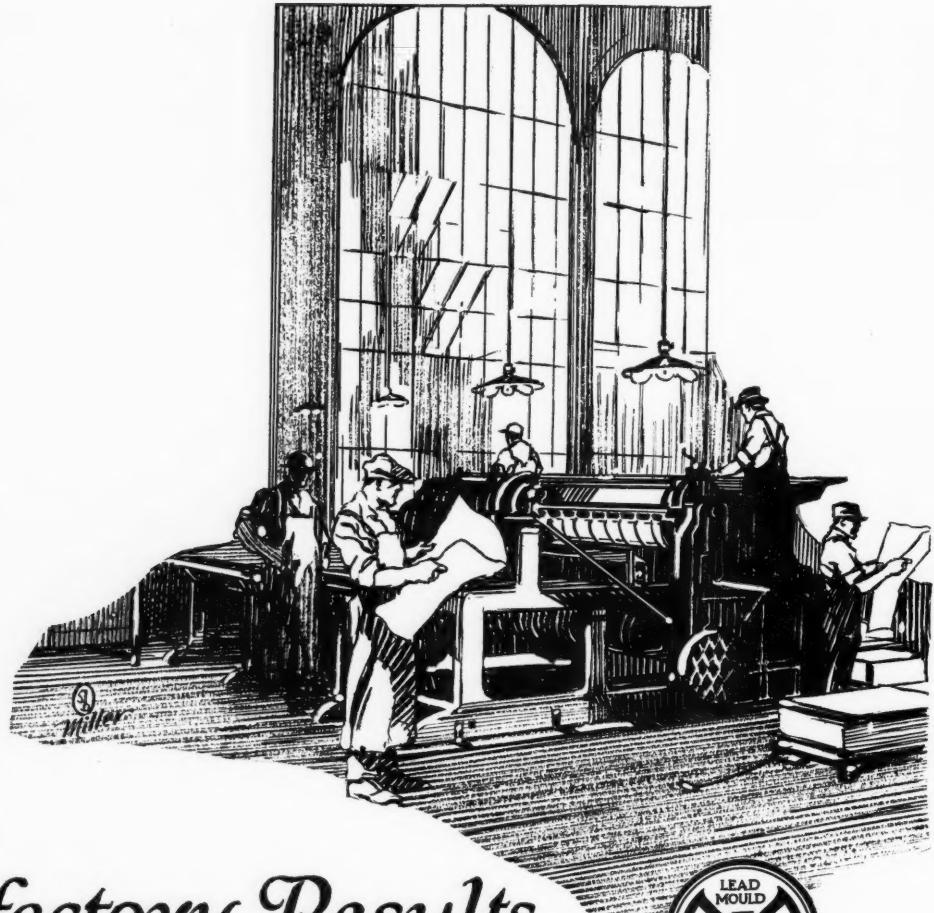
Ludlow Typograph Company

2032 Clybourn Avenue, Chicago, Ill.

Eastern Office: World Building, New York City

LUDLOW QUALITY SLUG COMPOSITION ABOVE 10 POINT

Please Mention THE INLAND PRINTER When Writing to Advertisers.



Satisfactory Results

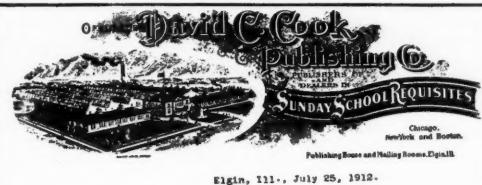
The significant importance of doing a thing right is most apparent when the pressman pulls his first impression sheet from "Lead Mould" electrotype duplicates.

*Plate Makers to
the Graphic Arts*



LEAD MOULD ELECTROTYPE FOUNDRY
504 W. 24th Street INCORPORATED New York, N.Y.

"Using Dexter Feeders for over Thirty Years"



Dexter Folder Company,
431 South Dearborn St.,
Chicago, Ill.

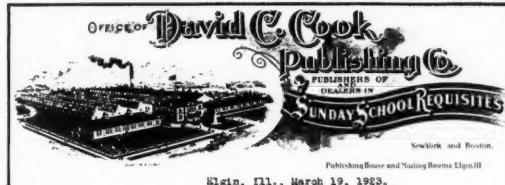
Attention of Mr. B. H. McCain.

Dear Sir:-

Your inquiry of the 16th received, and in answer thereto we would like to use two Feeders on our 00 Wissle Presses, doing three color process work, for some months, and we are having good success. We find that we get better register than we can do with hand work.

With best wishes, I remain,
Very truly yours,

M. J. Young
MPT 15



Dexter Folder Co.,
88 W. 23rd St.,
New York, N.Y.

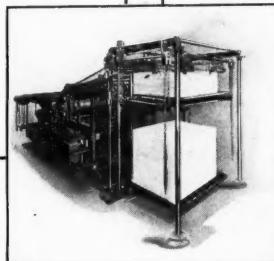
Gentlemen:-

While we are not doing any great amount of folding on any folding machine, what we do handle is accomplished with the use of your machines and they have always proven very satisfactory, standing up well under hard usage and more than meeting all guarantees made.

We have been using Dexter feeders for over thirty years and we can very fully recommend them.

Very truly yours,
DAVID C. COOK PUBLISHING CO.,
M. J. Young Supt.

MPT 15



MPT 15

THE two letters reproduced above show the written opinion of these Feeders over a period of eleven (11) years...After thirty (30) years' continuous use of Dexter Feeders and machinery the David C. Cook Publishing Co. say in their latest letter (March 19th, 1923):

"We have been using Dexter Feeders for over thirty years and we can very fully recommend them."

WHY?

The reasons why thousands of printing, publishing, lithographing and box manufacturing plants throughout the world equip and continue to equip with Dexter & Cross Automatic Feeders are fully set forth in the booklet, Extra Cylinder Press Profits. The first and last words of this title represent the most important reason. A request will bring a copy to you.

DEXTER FOLDER COMPANY

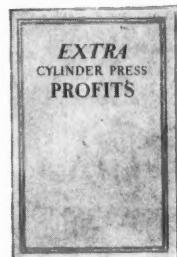
28 West 23rd Street, New York

CHICAGO • PHILADELPHIA • BOSTON • CLEVELAND • ST. LOUIS

Feeders, Folders, Cutters, Stitcher Feeders, Bundling Presses

AGENTS

HARRY W. BRINTNALL, San Francisco and Los Angeles, Cal.
DODSON PRINTERS' SUPPLY CO., Atlanta, Ga. E. G. MYERS, Dallas, Texas



*Good seasoned rollers
are absolutely essential to high class printing and that label indicates the best Rollers that money can buy*



As One Man to Another—



HY experiment with rollers—when the experience of thousands of high grade printers points to Bingham's Properly Seasoned Composition Rollers as the ones best suited to the production of fine printing?

Printers who have once used Bingham's Summer Rollers are firmly convinced of their infinite superiority, as proven by the noticeable decrease in press room troubles and the better quality of press work produced.

If you would produce uniformly high grade printing, use rollers of known quality—Bingham's Properly Seasoned Composition Rollers, for three-quarters of a century the standard of comparison.

Sam'l Bingham's Son Mfg. Co.

636-704 Sherman St., Chicago

PITTSBURGH
88-90 So. 13th Street
INDIANAPOLIS
151 153 Kentucky Ave.

ST. LOUIS
514-516 Clark Avenue
DALLAS
1306-1308 Patterson Ave.

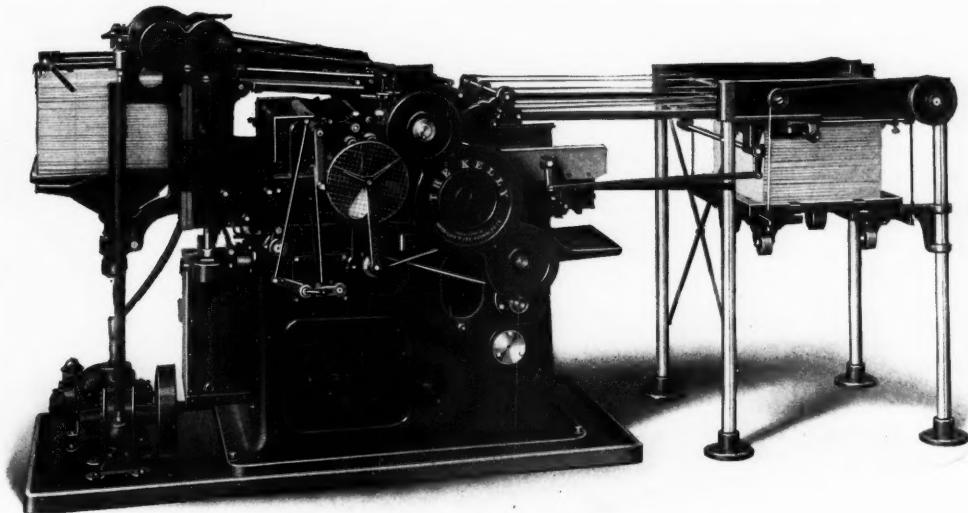
KANSAS CITY
706-708 Baltimore Avenue
MINNEAPOLIS
721-723 Fourth St., South

ATLANTA
40-42 Peters Street
DES MOINES
1025 West 5th Street

CLEVELAND, OHIO
1285 West Second Street
SPRINGFIELD, OHIO
Cor. East and Harrison Sts.

For 74 Years Bingham's Reliable Printers' Rollers

The KELLY takes the *Run of the Hook!*



Kelly Automatic Press

forms need not be selected. Margins, size of type or solidity of plate forms are factors with which the production engineer or operator does not have to contend.

The Kelly handles all work within the range of sizes claimed, whether bond, onionskin, coated, rough finished, cover, flat-lying gummed, or thin card stock. No run of printing is too small or too large for successful and extremely profitable handling. This is a printing press versatility that is found only in the Kelly, and which has made it the most popular printing unit wherever installed.

Kelly Conveniences are the joy of the operator. They are time savers. They enable him to adjust forms, make ready, ink up and go in an incredibly short time, thus greatly adding to the producing hours. No waste time, no trying, no spoilage mars Kelly work.

Let us tell you more about this working wonder of the job press room, this cost reducing unit backed by years of experience. Write to our nearest selling house for catalogue and quotations.

AMERICAN TYPE FOUNDERS COMPANY

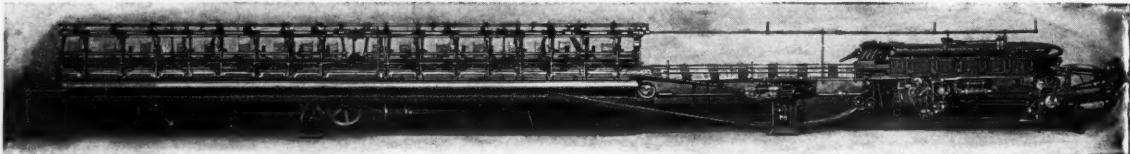
Selling Houses in Principal Cities

SET IN AMERICAN CASLON AND ITALIC 12 POINT ROSA BORDER NO. 9

Please Mention THE INLAND PRINTER When Writing to Advertisers.

JUENGST Gatherer, Stitcher and Coverer

THE ONLY MACHINE that will Gather, Jog, Stitch
and Cover Books all while in Continuous Motion



Will detect missing inserts or doublets.

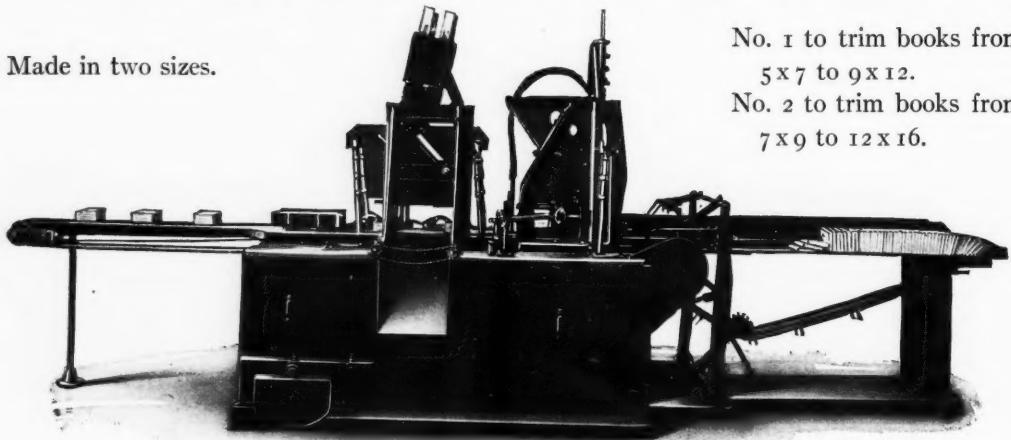
Will gather any signatures from singles up, on any kind of stock.
Built in combination or in single units.

Has no equal for Edition Books.

Rowe Straight Line Automatic Trimmer

Made in two sizes.

No. 1 to trim books from
 5×7 to 9×12 .
No. 2 to trim books from
 7×9 to 12×16 .



PATENTED

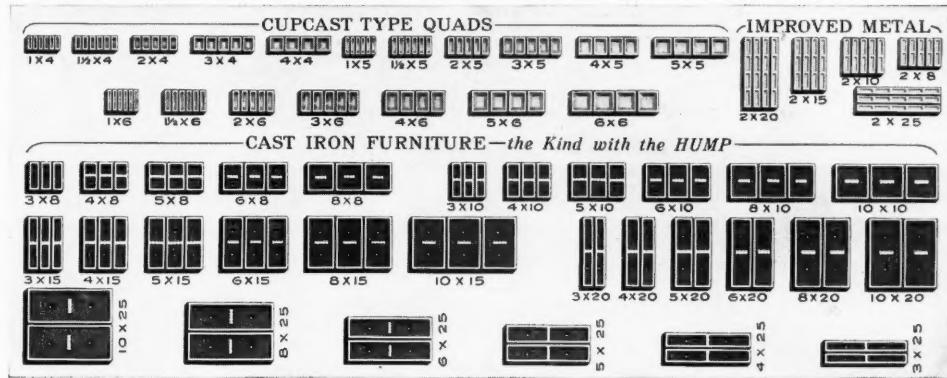
Both machines are quickly adjustable to any intermediate size, using the regular half-inch cutting stick. It shears from the back of the book and does clean, accurate work up to a speed of 24 packages per minute $4\frac{1}{2}$ inches or less in height.

Nothing in trimmers has ever been made to compare with it. They are in use in a number of the largest catalogue and magazine printing houses in the country. If you have work suitable for it you can not afford to be without it. We will be glad to send any further information.

AMERICAN ASSEMBLING MACHINE CO., Inc.
416 N. Y. World Building, New York City

COMBINATION FURNITURE

IN JUSTIFYING Furniture the sizes most used are the small pieces and narrow lengths. An adequate outfit of these in cast iron or steel is rather costly. The Combination Font is offered as an economical and practical solution of the problem. For the small sizes used so much in composition and justification of type forms the Cupcast Quads are ideal—cast of type metal just like foundry type—accurate, light, durable. For the narrow lengths instead of the solid 2-em cold-rolled steel pieces regularly supplied with standard fonts of cast iron furniture, the Combination Font provides Improved Metal, which is considerably less costly, but accurate and durable enough in the 2-em thickness. For the larger sizes, where strength and indestructibility with lightness count most in filling the large spaces in makeup and lockup of forms, the Combination Font provides a well-balanced selection of Superior Cast Iron Furniture—the kind with the Hump!



FONT NO. 1 COMBINATION FURNITURE TOTAL 186 PIECES—IN 3 PARTS

CUPCAST TYPE QUADS

Part A

6 pieces each 12 x 48, 60, 72—18 x 48, 60, 72—5
pieces each 24 x 48, 60, 72—36 x 48, 60, 72—4
pieces each 48 x 48, 60, 72—60 x 60, 72—72 x 72
points. Total 90 pieces.

IMPROVED METAL

Part B

5 pieces each 2 x 8 and 2 x 10—4 pieces
each 2 x 15 and 2 x 20—3 pieces 2 x 25
ems. Total 21 pieces.
Prices on Application

CAST IRON FURNITURE

Part C

3 pieces each 3, 4, 5, 6 and 8 x 8—3, 4, 5, 6, 8
and 10 x 10—3, 4, 5, 6, 8 and 10 x 15—2 pieces
each 3, 4, 5, 6, 8 and 10 x 20—3, 4, 5, 6, 8 and
10 x 25 ems. Total 75 pieces.

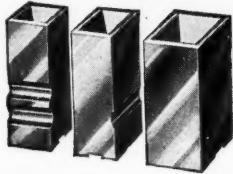
LARGER FONTS OF COMBINATION FURNITURE AS FOLLOWS:

Font No. 2 double the quantity of No. 1
Font No. 3 triple the quantity of No. 1

Font No. 4 four times the quantity of No. 1
Font No. 10 ten times the quantity of No. 1

Font No. 20 twenty times the quantity of No. 1
Font No. 40 forty times the quantity of No. 1

Note the CUP



SUPERIOR

Cupcast Type Quads are superior because of the recess or Cup—the recess represents the excess of metal the printer does not pay for

Superior Cast-Iron Furniture is all that any other furniture is in accuracy, indestructibility and lightness, and is Superior because of the Hump—a handy handle for lifting

Catch onto the HUMP



BARNHART BROTHERS & SPINDLER

CHICAGO DALLAS
WASHINGTON, D. C.

SAINT LOUIS

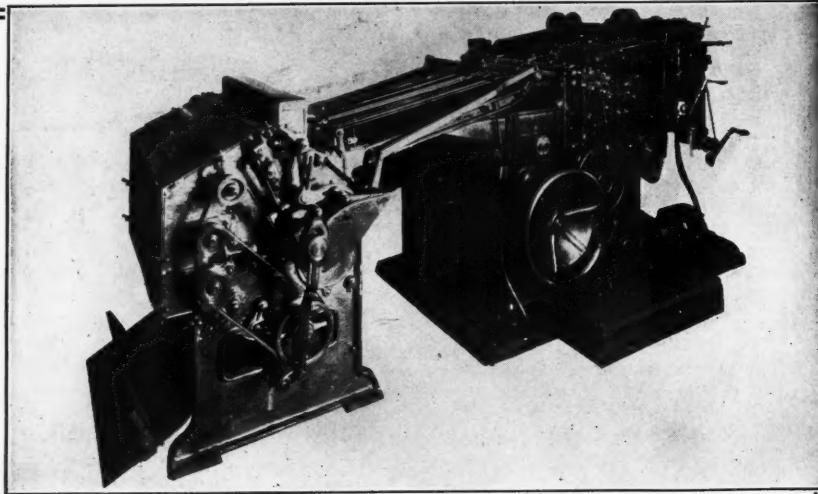
OMAHA SEATTLE

KANSAS CITY

SAINT PAUL

VANCOUVER, B. C.

Bronzing Equipment for Kelly Press



Many printers who are operating Kelly Presses are not conversant with the fact that Special Bronzing Machines are built by us to couple up direct with press, by which an extra feeder is eliminated, and the bronzer will handle work practically at the maximum speed of the press.

This Bronzing Machine will do a high class of bronzing—equal to that done on any machine—and it has been installed in a number of high grade establishments.

In addition, we fit these machines with a Vacuum System by which the flying of bronze is practically eliminated.

Prices and full particulars given upon request.

**Special Bronzing
Machines also
built for other
makes of Auto-
matic High-
Speed Presses.**

THE FUCHS & LANG MFG. COMPANY

120 W. Illinois St., Chicago, Ill.

119 W. 40TH ST., NEW YORK CITY

142 N. 4th St., Philadelphia, Pa.

Prime Necessity for Good Presswork—



YOU cannot have the best grade of presswork at a reasonable cost unless you eliminate offset and static electricity. Leaks caused through the use of make-shift methods run into large figures.

The Craig Electro-Magnetic Gas Device is the most efficient that has been brought out and it stands upon its merits. Testimonials from a large number of pressmen universally acclaim the Craig Device as the most satisfactory.

Write for booklet "Speeding Up the Presses." It will tell you what many of the largest printing houses think of the Craig device. Why not try the device on approval as most of the satisfied users have done. If it does not accomplish all we say it will, its return will be accepted without question and the charge cancelled.

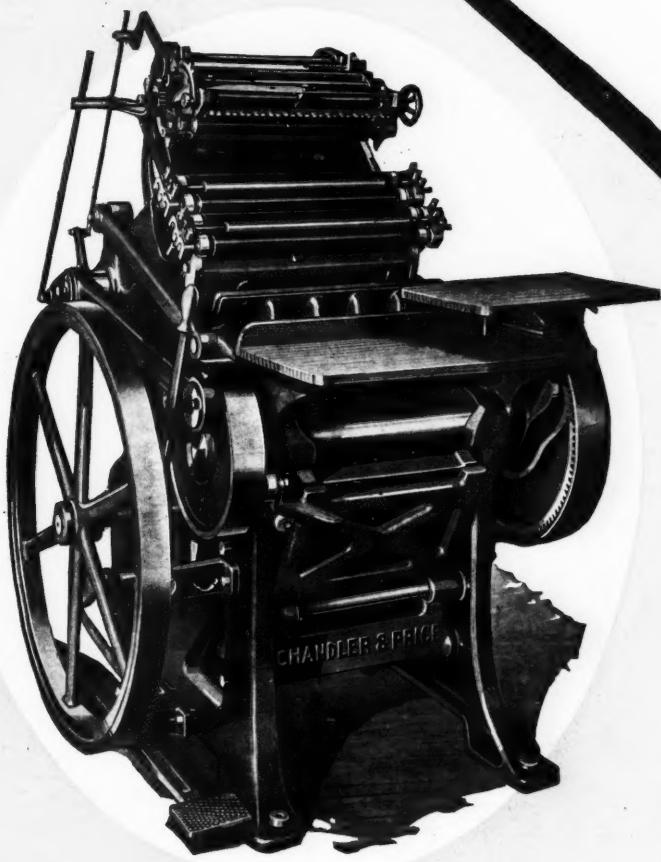
CRAIG SALES CORPORATION
636 Greenwich St., New York City

Mark This Page and the Production Facts on It.

Jobbing presses keep going right through the summer months, the so-called slack season for printing. All year 'round, every firm writes letters, makes up invoices and statements and needs folder reprints.

This kind of printing is Chandler & Price printing. And now with the introduction of the CRAFTSMAN, the printer's Chandler & Price department becomes more valuable than ever. The CRAFTSMAN increases the year 'round earning ability of this department.

Look over your production sheet for the past twelve months. See for yourself what your Chandler & Price presses have produced for you. Using these facts as a basis, judge what a CRAFTSMAN can do.



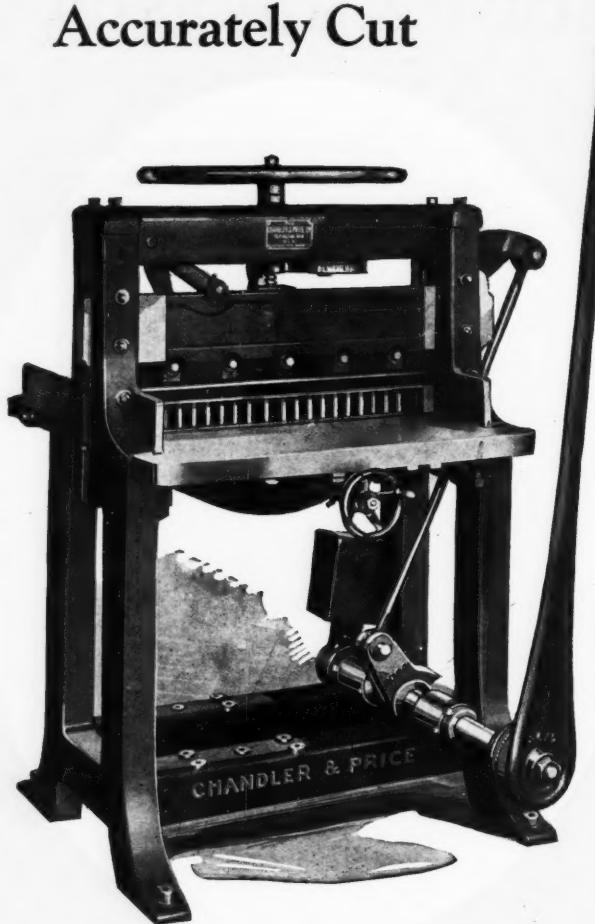
The Chandler & Price 12 x 18 CRAFTSMAN. Four form rollers and Vibrating Brayer Fountain—for smooth inking. Roller tracks and extension tracks—for hot weather work. Large, sturdy, construction—for heavy impression.

THE CHANDLER & PRICE CO., CLEVELAND, OHIO, U. S. A.

Chandler & Price

This insert printed completely on a Chandler & Price CRAFTSMAN. The name "CRAFTSMAN" is an exclusive trade mark of The Chandler & Price Company, registered in the U. S. Patent office.

Good Printing Should Be Accurately Cut



Chandler & Price
Lever Cutter Made
in 23, 26, 30 and 32-
inch sizes.

Accurate cutting increases the attractiveness of a printed job. Unevenly and poorly cut margins on a folder get a customer's eye—he is blinded as to the presswork—regardless of how good it may be.

Accuracy FIRST, then, in a cutter.

Next in importance comes ease of operation, and long, trouble-free life. Chandler & Price Cutters combine

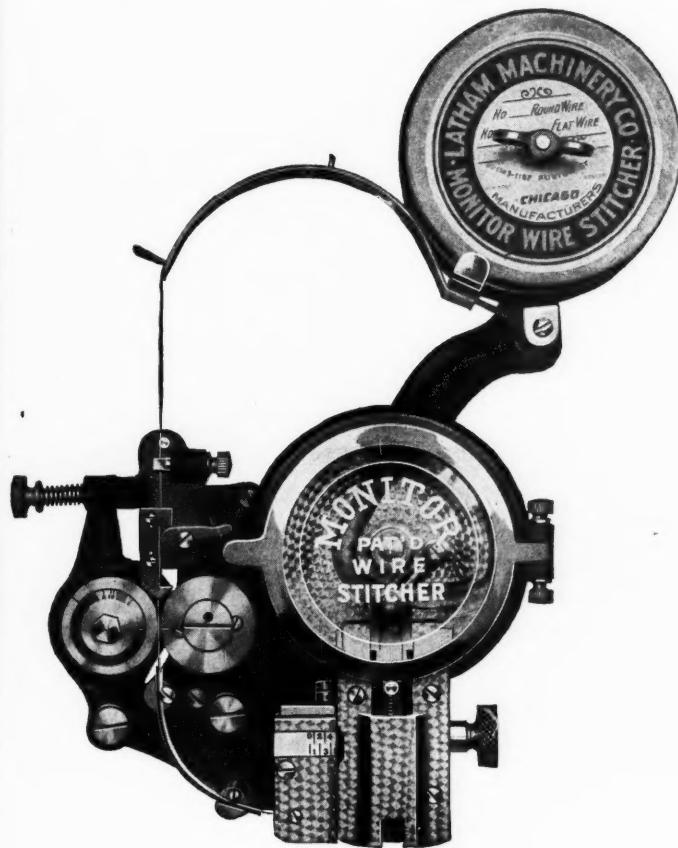
all these features. The 30 and 32-inch sizes of the Lever style, illustrated above, are milled and drilled for converting into the power style when the smaller print shop's growth demands it.

Don't decide upon a cutter without first having looked at the Chandler & Price Cutter any more than you would buy a platen press without considering the Chandler & Price.

| Chandler | & | Price |



Investigate this New MONITOR STITCHER



Due to the tremendous popularity of our continuous roll feed Stitcher No. 102, we have perfected the same type machine for larger capacities.

At the same time we have further simplified the working mechanism and added a cutter box arrangement which makes it possible for the operator to adjust the machine for different thicknesses much more quickly.

For simplicity and all around service this machine can not be beat.

If you are considering purchasing a new Stitcher of any capacity, it will pay you to know the MONITOR.

Write for Booklet No. A-1-27.

LATHAM MACHINERY COMPANY

BUILDERS OF WIRE STITCHERS FOR OVER THIRTY-FIVE YEARS

1153 FULTON STREET
CHICAGO

NEW YORK, 45 Lafayette St.

PHILADELPHIA, Bourse Bldg.

BOSTON, 531 Atlantic Ave.

MONITOR Machines are carried in stock by
GRAPHIC ARTS MACHINERY LIMITED, 366 W. Adelaide St., Toronto, Canada.

C. M. C. Iron Labor-Saving Furniture

Challenge Labor-Saving Furniture

is made from the highest grade of fine-grained iron castings in our own foundry and every piece is perfectly smooth and finely finished to point-system accuracy. It is light in weight, but is absolutely rigid and practically indestructible.

Challenge Labor-Saving Iron Furniture will not dent, bruise or swell, and will retain its positive accuracy under the most severe tests of locking and heating. Note particularly the cross braces cast in each piece, which not only give additional strength but provide convenient finger-hold for lifting from form or case.

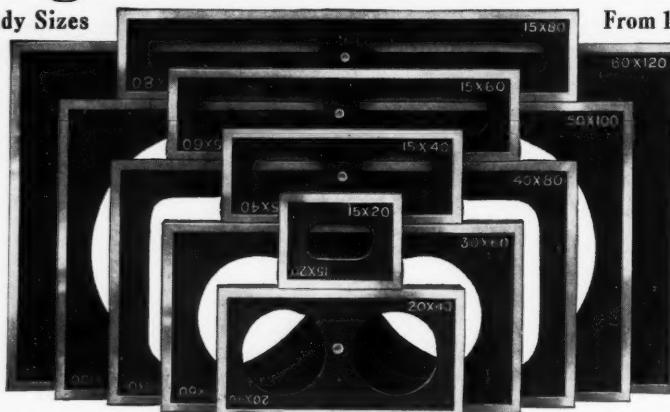
Sold by the font or as sorts. Write for circular giving sizes and font schemes. Sold by All Dealers.

Challenge Mammoth Iron Furniture

Made in 65 Handy Sizes

Every plant, without regard to size, should have a supply of this handy time-saving Mammoth Furniture.

Easy to Handle



From 15x15 to 60x120 Ems

Send for circular giving complete list of sizes and font schemes and a list of Cabinets to hold the various fonts.

Light in Weight

Sold by the font or single piece. Write for circular giving sizes, etc. Sold by All Dealers.

Canadian Representatives: Graphic Arts Machinery Limited, Toronto

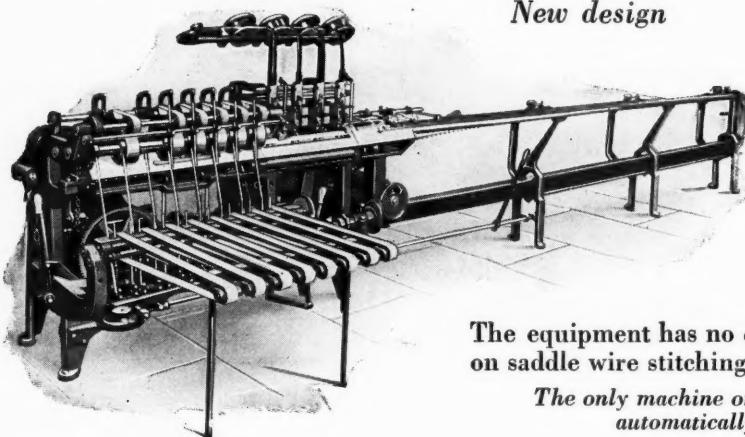
The Challenge Machinery Co., Grand Haven, Michigan

Chicago, 124 South Wells Street

New York, 220 W. 19th Street

Christensen Wire Stitcher Feeder

New design



UNEXCELED IN

Mechanical Balance

High Speed

Ease of Adjustments and
handling
short and long runs
economically

The equipment has no equal for cutting production costs
on saddle wire stitching and inserting.

*The only machine on which extended covers can be
automatically gathered and stitched.*



Good Reliable Service

- 1 Folders
- 2 Folder Feeders
- 3 Press Feeders
- 4 Wire Stitcher Feeders
- 5 Cutters
- 6 Roll Feed Job Presses
- 7 Gathering Machines
- 8 Covering Machines
- 9 Round Hole Cutters
- 10 Pneumatic Appliances
- 11 Bundling Presses
- 12 Slip-Sheet Separators
- 13 Sheet Varnishers
- 14 Tipping Machines
- 15 Ruling Machines
- 16 Ruling Machine Feeders
- 17 Register Line-up Tables
- 18 Press Slitters
- Etc.

Shattuck & Bickford Roll Feeder

for C. and P. Job Presses

Prints from the Roll

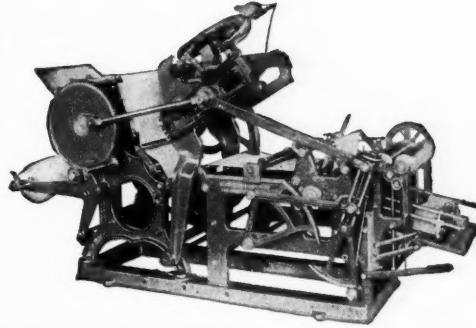
Perforates

Punches

Slits

Cuts into sheets, or
Rewinds

Can be made to
Print in two colors



The Shattuck & Bickford Automatic Roll Feeder gives exact register combined with speed, low cost, large variety of work and high quality of production. Feeds any kind of stock from tissue to heavy book or bond papers. Easy to adjust and operate.

Specialty work of various natures being produced. Place your problems up to this equipment and check the cost of production.

Commercial and private plants using equipments to advantage on regular mill, office and special sheet forms, etc.

GEORGE R. SWART & CO., Inc.

Cost Reducing

Printers' and Bookbinders' Machinery

NEW YORK

Printing Crafts Building
461 Eighth Avenue

SAN FRANCISCO
Western Agents
Printers' Machinery Supply Co.

CHICAGO

Transportation Building
608 S. Dearborn St.

DETACH AND MAIL NOW

(City)

GEORGE R. SWART & CO., Inc.
New York or Chicago

Send, without obligation, data on the
equipments corresponding to the numbers we
have checked:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

We are also interested in

.....

Firm

By

Agitating Electrototype Solutions!

Air is employed by electrotypers to the best advantage by using an air pump without internal slippage. One that forces the air out into the solution to produce the agitation. A pump that is so very efficient for this work must be well made and capable of taking up its own wear, otherwise a much larger size pump must be used than would ordinarily be required. A small size pump does big size work — noiselessly — when you use

LEIMAN BROS.
Patented
Rotary

AIR PUMPS

"They take up their own wear"

Also USED FOR HEATING LINOTYPE MOULDS, MELTING STEREOTYPE METAL and for operating practically all of the printing press feeders, and feeders on labelers, banders, addressers, wrappers, mailers, gatherers, rulers, etc.

A. G. JOHNSON ELECTROTYPE CO., Minneapolis, Minn.:
". . . in reference to Rotary Air Pump will say that we use three of yours, one in our plant, The American Electrototype Company, and two in our plant, the A. G. Johnson Electrototype Company. We like them very much . . ."

"We are always glad to recommend this particular pump to our friends, that is, in the same line of business as we are. We do not believe there is anything on the market that can equal it in service."

POLLARD-ALLING MANUFACTURING CO., New York.

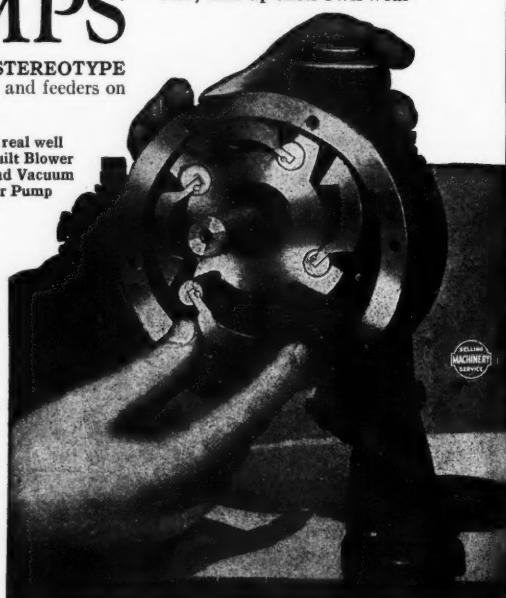
". . . we would say that the pumps we purchased from you are used on our Addressing and Mailing Machines as vacuum pumps.

"Our machines are operated at a high speed, about 250 per minute, and the vacuum pump has to lift newspapers or magazines one at a time, varying in thickness from 2 to 150 pages. We find your pumps very efficient for our purpose, as enough suction takes place to lift light or heavy magazines instantly. Another important feature we find is that they require very little attention other than ordinary oiling and cleaning them occasionally . . ."

Get the Catalogue

LEIMAN BROS. 60-62 Lispenard St: New York
MAKERS OF GOOD MACHINERY FOR THIRTY-FIVE YEARS

A real well
built Blower
and Vacuum
Air Pump



WOOD AND STEEL FURNITURE FOR PRINTERS INCLUDING CUT-COST EQUIPMENTS

Made by THE HAMILTON MANUFACTURING COMPANY

CARRIED IN STOCK AT ALL OUR SELLING HOUSES FOR PROMPT SERVICE
AMERICAN TYPE FOUNDERS COMPANY



Ten Thousand

That is the highest quantity covered by the prices in the

UNIVERSAL PRINTING PRICE LIST

There is a good reason why prices over this amount are not given. All plants can produce ordinary commercial printing up to that quantity, and the prices can be nearly uniform. Over that amount it might be a case of equipment or method in handling.

The need for a very simple, yet comprehensive, printing price list covering small work up to 10,000 has been supplied, and printers are waking up to this fact.

If you have not sent in a check for a year's lease to the Universal Printing Price List, use the coupon below.

Universal Publishing Co.

701 W. O. W. Building

Omaha, Nebraska

.....192.....
UNIVERSAL PUBLISHING COMPANY
701 W. O. W. Building, Omaha, Neb.

Enclosed find check for \$10.00 (\$12.50 Canada and Foreign) for one year's lease of the Universal Printing Price List. If not satisfied, it can be returned in ten days and money refunded.

Firm Name

By

Street and No.....

City..... State.....



Go to Goes for The Goes Bank Statement and Announcement Folders

An especially attractive series of folder designs arranged particularly for the publication of condensed Bank Statements. Also appropriate and desirable for announcements of all descriptions, as well as price lists, inserts, menus, programs, small booklet covers and an infinite variety of other purposes.

The Goes Greeting Cards
embrace a group of artistically lithographed, delicate water color subjects which typify the Holiday spirit.

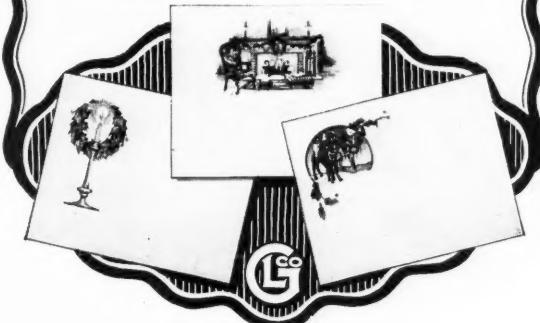
The Goes Printers' Helps
also include both Lithographed
and Steel Engraved Blanks for

Stock Certificates	Guarantee Certificates
Bonds	Interim Certificates

also

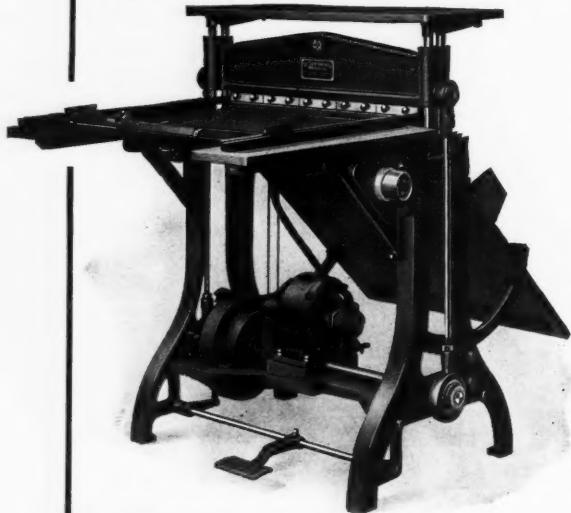
The Goes Art Advertising
Blotters Mailing Cards
Calendars Calendar Cards
Samples or descriptive matter and full information including prices will gladly be forwarded upon receipt of written request.

Goes Lithographing Company
45 West 61st Street, Chicago





A Modern Round Hole Perforator The Southworth Heavy Duty



Made in 15, 20 and 28 Inch Sizes.



Send for Bulletin 108, illustrating and describing the Superior Qualities of our line of
HIGH GRADE PERFORATORS.

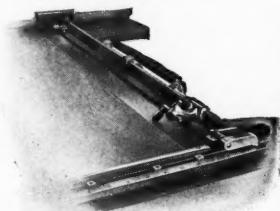
**SOUTHWORTH MACHINE CO., Portland, Maine
U. S. A.**



THE manufacturers of this Perforator have been producing Labor Saving Machinery for the Printing Trade Lines for over twenty-five years. It has been their aim in making this Perforator to create a Superior Machine which would stand up under hard and continued usage, be convenient to adjust and easy to operate.

Sufficient material has been used to insure an ample reserve of strength and rigidity, yet this Perforator is neither clumsy in operation or appearance.

Special attention is directed to the four accurately fitted guide rods which guide and support the head, as no Perforator can continue to give good service after long usage without the provision of large wearing surfaces and rigid support at this vital point. The Pins, of our own manufacture, are of the best quality steel, and a novel and efficient device for lubricating them is one of the important features on which Patent is pending. The Dies are of the best quality steel, positively hardened, and are guaranteed for five years.



**THE IMPROVED
Semi-Automatic Space Gage.**
Note accurate graduations for setting gages, also the releasing bar, as convenient to the operator's hand as the space bar on a typewriter.



Chandler & Price New Series Presses

MADE IN FOUR SIZES:

8x12 inches, 10x15 inches, 12x18 inches, 14½x22 inches
(inside chase measurement)

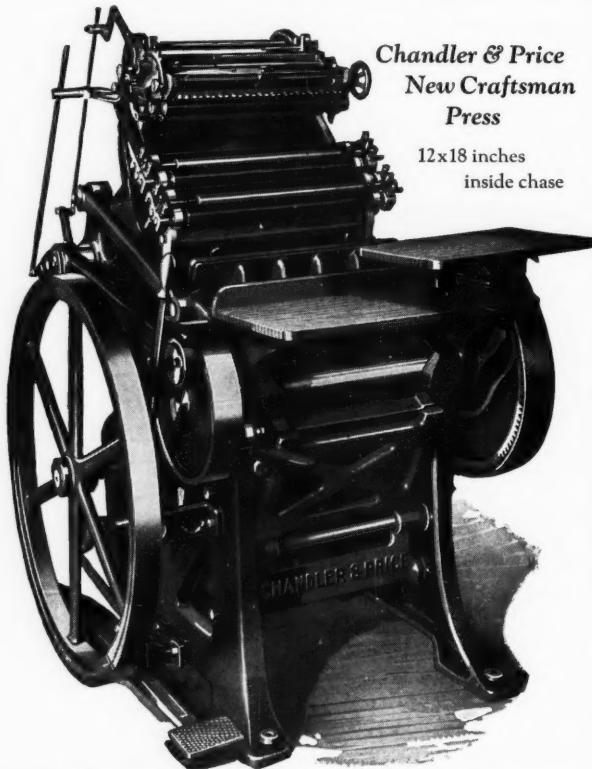
THE printer himself by the purchase of over 76,000 presses from this factory has proclaimed the Chandler & Price the standard platen printing press. Ninety per cent of the printing shops in this country have Chandler & Price Presses as their standard equipment.

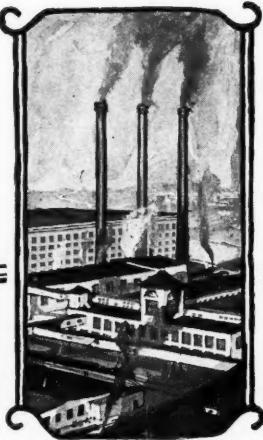
Chandler & Price New Craftsman Press

A COMPLETE printing unit with Vibrating Brayer Fountain, and four form rollers with double vibrating steel rollers, giving a distribution for the heaviest solid tint or halftone. The strength of the oversize arms, shafts, brackets and gears will handle any stock, no matter how great the squeeze required.

C. & P. Presses in stock at all Selling Houses

**American Type Founders
Company**





Atlanta,
Georgia, Plant,
the Fulton Bag and
Cotton Mills,
Users of HOYT
Type Metal.

HOYT TYPE METAL

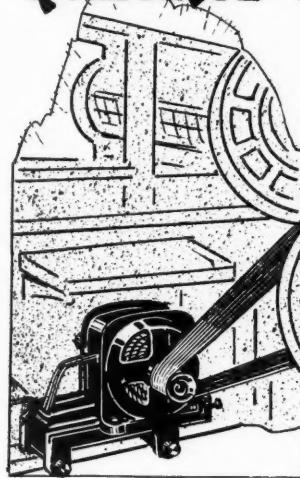
PRINTING economy depends largely upon ability to maintain steady, uninterrupted production. When HOYT type-metal is used in your casting equipment, the possibility of shut-downs to clean out plugged mouth-pieces is reduced to a minimum—your machines and your operators keep busy setting type—earning money for you, instead of costing you money. HOYT Metals represent the achievement of an ideal, held before the organization since 1874—constantly to improve processes and products, and to keep just a step ahead of the field.

HOYT Faultless Linotype Metal
HOYT AX Monotype Metal
HOYT N. P. Stereotype Metal
HOYT Standard Electrotyping Metal
HOYT Combination Linotype and Stereotype Metal

It will pay you to try HOYT Type Metal—Write for quotations in quantities. Address Department P

HOYT METAL COMPANY
ST.LOUIS-CHICAGO-DETROIT-NEW YORK

Quicker Starting



Kimble Cylinder Press Motors

are designed especially to drive cylinder presses. They are real printers' motors, and the characteristics required by the printer have been developed to the highest degree. One of these characteristics, much appreciated by our printer friends, is quick starting.

A Big Time Saver

With the Kimble master unit control, the starting pull is always the same. This power starts the press quickly without excessive jerking, and brings it up to the speed with minimum delay. When the master unit lever is set at running position, the former running speed is had. When the foreman once sets the running speed for a job, there need be no change until the job is finished.

The quick starting and accurate speed adjustment of the Kimble motor saves time, saves stock and gets bigger production. Mail the attached specification blank for definite quotation on a Kimble quick starting, positive control motor for your new press.

KIMBLE ELECTRIC COMPANY

635 N. Western Ave., Chicago, U.S.A.

Motors for
Job and Cylinder
Presses



Motors for
Cutters and other
machines

MAIL THIS SPECIFICATION BLANK AT ONCE

KIMBLE ELECTRIC CO.,
635 N. Western Ave., Chicago, Ill.

Gentlemen: Please send us recommendation covering motor guaranteed for the following press:

Make of press.....

Maximum impressions per hour.....

Revolutions of belt pulley to each impression.....

Diameter of belt pulley.....

.....

.....

.....



J. HORACE McFARLAND COMPANY
Mount Pleasant Press
HARRISBURG, PENNSYLVANIA

August 18, 1921

Carmichael Blanket Co.,
Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, the Carmichael Relief Blankets, and we are very happy to say that we believe they have been a distinct help to us in our work. Undoubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the smashing of many a plate which would have occurred if the original hard packing had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that where children play it is very hard to get them buried deep enough. The objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

J HORACE McFARLAND COMPANY
Robert B. McFarland

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CARMICHAEL RELIEF BLANKETS

(Patented)

**Cylinder Presses
Platen Presses
Rotary Presses**

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

Write for booklet and price list.

CARMICHAEL BLANKET COMPANY

Pacific Coast Sales Office:
711-713 Mills Bldg., San Francisco, Cal.

Pacific Coast Sales Office:
711-713 Mills Bldg., San Francisco, Cal.

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.

DESIGNS
DRAWINGS
HALFTONES
ZINC ETCHINGS
WOOD & WAX
ENGRAVINGS
COLOR PLATES
NICKEL-STEEL
ELECTROTYPES



Telephone, Harrison 5260-5261-5262 All Departments

Monotype (Goudy) Garamont
Monotype (Goudy) Kennerley
Monotype (Goudy) Kennerley Bold
Monotype (Goudy) Roman
Monotype (Goudy) Bold Italic
Monotype (Goudy) Italian Old Style
Monotype (Goudy) Open



Making these seven original Goudy faces available for Monotype composition and display type for hand work marks the beginning of the Monotype policy of furnishing original type faces adopted when Mr. Goudy became Art Director for the Company.

More than eleven hundred fonts of Monotype (Goudy) Garamont matrices were sold in eight weeks. Kennerley is now ready for shipment. October delivery on Goudy Open and Bold Italic. Kennerley Bold, Italian Old Style and Goudy Roman in process.

LANSTON MONOTYPE MACHINE COMPANY
PHILADELPHIA

THIS ADVERTISEMENT IS SET IN MONOTYPE
(GOUDY) GARAMONT SERIES; SIX POINT CON-
TINUOUS STRIP RULES NOS. 30RL AND 20RL
AND CONTINUOUS BORDER NO. 541LN

*The Barrett Portable, Adding, Listing and Calculating Machine Proves
its own Work and Prints the Proof. Made by the Makers of the Monotype*



The "Business Card" that is used most

Remind a business man that his letterhead is his most used card of introduction, and you move price into the background.

For letterhead use there is no more adaptable paper than Hammermill Bond. With twelve colors and white to choose from, you can meet any call for color effect at minimum cost. Three finishes—bond, ripple and linen—give plentiful variety.

Hammermill Bond prints well. Its surface is suited for typewriter, pen, pencil, duplicating machines, and carbon copying.

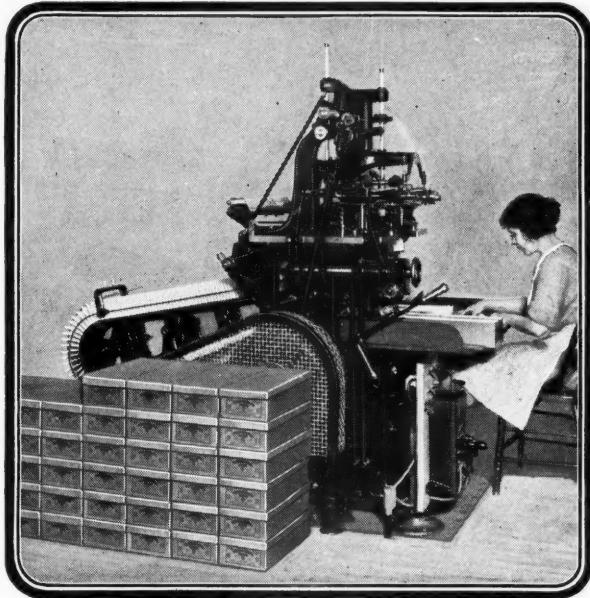
The Hammermill Bond Letterhead Portfolio is a mine of letterhead ideas. Send for a copy.

HAMMERMILL PAPER COMPANY, ERIE, PENNSYLVANIA.

**HAMMERMILL
BOND**

See our Exhibit at the Annual Convention
INTERNATIONAL DIRECT MAIL ADVERTISING ASSOCIATION
St. Louis, October 24-25-26, 1923

Please Mention THE INLAND PRINTER When Writing to Advertisers.



Would you have your pencils made to order?

When you have envelopes made to order you take on needless responsibility for an extra manufacturing process. It isn't necessary or economical.

Hammermill Bond Envelopes cost as little as special-made envelopes, waste and handling considered. You can get them quickly in any quantity from Hammermill Agents. These envelopes are high cut, perfectly made, and put together with the best gum obtainable for perfect sealing.

Hammermill Bond Envelopes are made by P. P. Kellogg & Co., Div., Springfield, Mass., and National Envelope Co., Div., Waukegan, Ill., and are packed in a brown box with their names on the label.

Buy Hammermill Bond Envelopes in the standard brown box.

HAMMERMILL PAPER COMPANY, ERIE, PENNSYLVANIA.

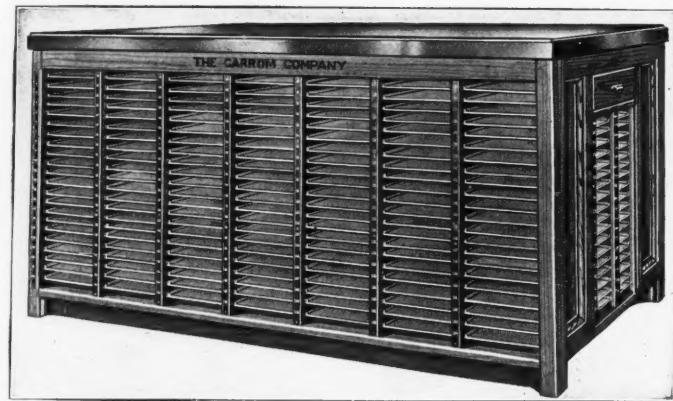
**HAMMERMILL
BOND
ENVELOPES**

See our Exhibit at the Annual Convention
INTERNATIONAL DIRECT MAIL ADVERTISING ASSOCIATION
St. Louis, October 24-25-26, 1923

Please Mention THE INLAND PRINTER When Writing to Advertisers.

**Our
Composing Room
Equipment**

is continually gaining favor, because, economy and strength are combined in beautiful designs.



No. 14020 Imposing Table
(One of our many designs)

THE CARROM COMPANY
LUDINGTON, MICHIGAN
Established 1889

Manufacturers of a Complete Line of Highest Grade Composing Room Equipment



This is the Season

when all the metal buyers in the world go on a vacation.

A grand time to all of them! say we, especially those who have the wisdom to place a metal order before they go.

It would be terrible to think of the shop running short, and you a hundred miles away!

Let's both be happy. Send us an order now for your summer and early fall needs of

Imperial
METAL

UNOTYPE-MONOTYPE-INTERTYPE-Stereotype

Imperial Type Metal Company
Philadelphia Cleveland Detroit

**"Special" Envelopes
That Are No Longer
"Special"**



THE Western States idea of envelope service is that there ought to be a very few special made-to-order sizes. Many sizes, grades and styles that other manufacturers call "made-to-special-order" are regularly stocked in our line of 585 items.

FOR IMMEDIATE DELIVERIES

A perpetual stock of 10,000,000 envelopes—a more complete stock by far than you will find anywhere, Baronial, Gladstone size, Card, Bankers' Flap Envelopes and other not-so-widely-used kinds, as well as all standard grades and sizes in Commercial and Catalogue Envelopes, are made and regularly stocked by us for immediate shipment.

**Get the Newest Western States
Price List No. 26**

**Western States
Envelope Co., Wisconsin**

Warranted Under Our U.S. Trade Mark
We Protect the Trade
Makers of Guaranteed Stock Envelopes for Printers and Lithographers.

ENGRAVERS' PROOFS

THE Printer should be able to print the engravers' plates as perfectly as the engravers' proofs are printed, and to show what can actually be done with the plates under regular pressroom conditions the engraver should prove his plates on production presses rather than on slow non-production hand presses.

The New Series 4-Roller HARTFORD

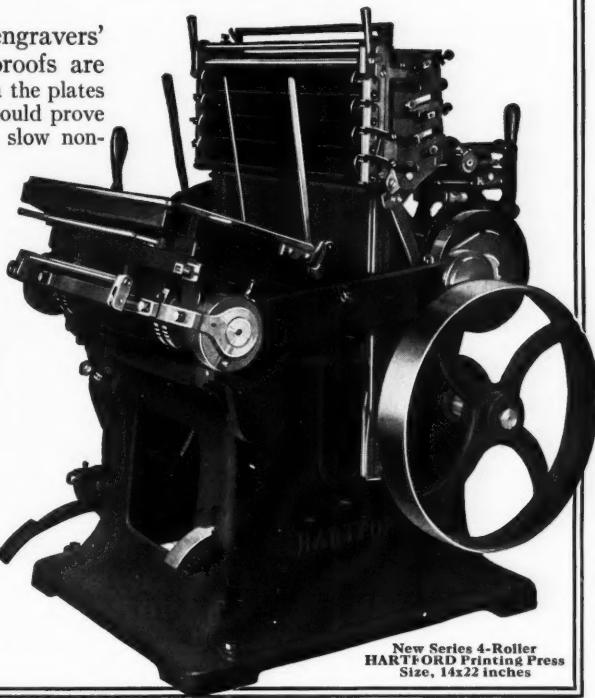
is the ideal platen press for the Engraver and the Printer. Its perfect distribution and accurate register guarantee best results for both. The results obtained in proving should be duplicated in production printing. Otherwise, what is to be gained by these expensive proofs made on slow hand presses?

Let us tell you about engravers now using the HARTFORD and furnishing proofs which can be duplicated in production work.

NATIONAL MACHINE COMPANY
HARTFORD, CONN.

NEW YORK OFFICE: 23-25 East 26th Street

Carried in stock and for sale by GRAPHIC ARTS MACHINERY LTD.,
366 West Adelaide Street, Toronto, Canada



New Series 4-Roller
HARTFORD Printing Press
Size, 14x22 inches

Why You Can't Afford Not to Own a



ROUTING

TRIMOSAW is always ready to route, it being unnecessary to remove router in order to use the circular saw or vice versa.

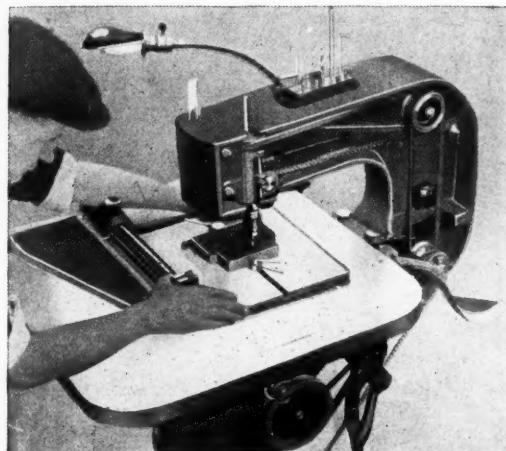
Mechanically, we claim it to be as near perfection as it is possible to build a printers' router. Ball bearings combined with "V" belt drive not only reduce friction to a minimum but insure full power at the router bit.

Adjustment for depth is quickly made.

Router plate is shown holding both wood mounted cut and slugs by means of powerful eccentric block which is quickly and easily moved for any size work.

Drilling of any material used by the printer including solid Stereotype metal, or even materials he does not ordinarily use such as iron and steel, can be readily done with this powerful unit of the TRIMOSAW.

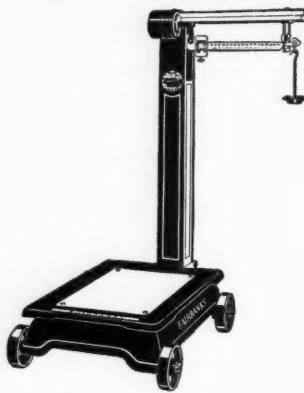
We have developed a special TYPE-HIGH PLANER Tool, use of which makes the TRIMOSAW as good a Type-High Planer for the average shop as any single purpose planer.



6th OF A SERIES OF FACTS AND PROOFS—
Watch for them and learn the difference between this modern all around utility machine and the old ways of doing sawing, trimming, mitering, routing, Jig sawing, etc.

CHICAGO STORE . . . 641 South Dearborn Street
CLEVELAND, OHIO, STORE . 1409 East 12th Street
CANADA—Toronto Type Foundry,
Toronto, Montreal, Winnipeg, Regina

500 lbs.
capacity
\$16¹⁵
f.o.b. factory
1000 lbs. capacity
\$18.90 f.o.b. factory



There are literally a thousand uses for this portable platform Fairbanks Scale. Its economy, speed and accuracy make it a profit-maker wherever it is used.

For nearly one hundred years Fairbanks Scales have been known as the world's standard of accuracy in weighing. There are hundreds of models—one for practically every weighing need—from the chemist's delicate balance to the giant for weighing loaded railroad freight cars.

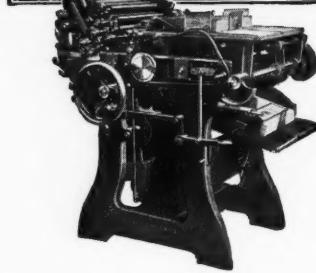
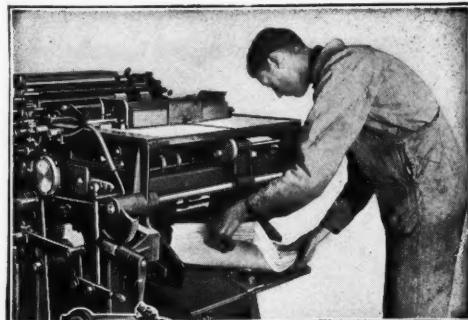
Unusually low prices on the portable platform model are made possible by our large production.

CHICAGO
900 South Wabash Avenue

NEW YORK
Broome and Lafayette Sts.

FAIRBANKS SCALES

*"If It's Weighed on a FAIRBANKS,
There's No Argument."*



7500 Impressions per Hour

Here is the Press You Need

Envelopes, died out or made up, tags, letter heads, office forms and general run of commercial printing.

Maximum Size 16^{1/2}" x 19"
Minimum Size 3" x 6"

Any stock from tissue to light cardboard.

Work is delivered printed side up and always in sight of the operator.

All parts are readily accessible—the Press is extremely simple throughout.

It is sturdily constructed for hard continuous service and will give complete satisfaction.

Write today for catalog and full information or send us some of your samples that you cannot feed on your present presses. No obligation, of course.

STOKES & SMITH CO.
Summerdale Avenue Philadelphia, Pa.

London Office: 23, Goswell Road

New Building

Built for better service to you

New Address

1716-18-20-22 W. Austin Ave., Chicago

Same Telephone

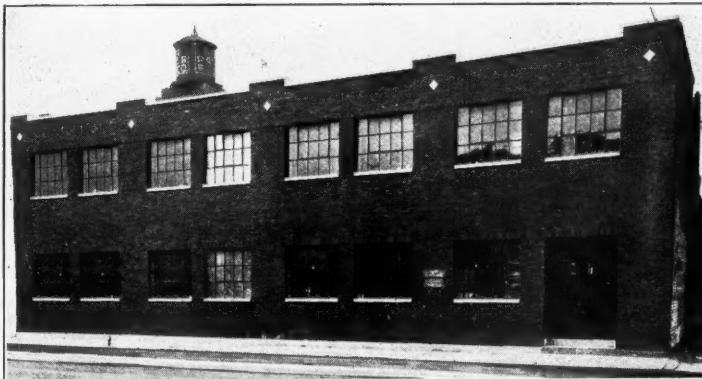
Monroe 5078

We are now settling in our new factory, 1716-22 West Austin Avenue, Chicago, a few blocks west of our former location, and are equipping the same with efficient tools of production, all of which means better service to printers.

VANDERCOOK & SONS

Formerly known as the Vandercook Press
ORIGINATORS of the MODERN PROOF PRESS

1716-22 WEST AUSTIN AVENUE, CHICAGO, ILLINOIS



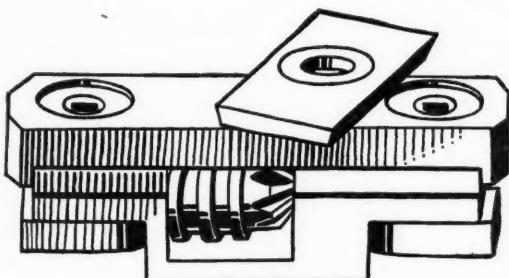
New Factory of Vandercook & Sons devoted exclusively to the making of Vandercook Products.

VANDERCOOK Rigid Bed COMPOSING-ROOM PRESSES

are used when quality and speed in taking proofs are most needed and are largely sold without personal solicitation.

GET THE HOOK!

—the Wesel Final Hook



The WESEL FINAL HOOK

One of the best things about the Wesel Final Hook is its ability to "stay put." Lateral pressure against the Hook is held by vertical surface to surface contact of screw thread and steel-toothed bearers along side walls of the groove in the Base.

Like every other Wesel product it is designed to keep the up-keep down. And this it does because it is built in anticipation of a long and useful life.

A vital part in any plate mounting system is the hook. It is the combination of base and hook that determines its efficiency.

The Wesel Final Base and Hook have been the closest of associates for many years. Everywhere they go they make friends by establishing a new order of economy and satisfaction.

So when you install *your* plate mounting system be sure and get the Wesel Final Base and *the* Hook.

F. WESEL MANUFACTURING CO.

72-80 Cranberry Street, Brooklyn, N. Y.
Chicago Branch: 431 S. Dearborn Street

WESEL FINAL BASE

Why can the C. & G. Trimmer cost less and still be the best saw on the market?

Because the mechanism has the perfection of simplicity; because it was designed *after* experience had proved the lack of safety, loss of time and expense of saws then on the market. It is the design of Edward Cheshire, the inventor of many printing machines, each of which is highly successful.

The C. & G. Trimmer is the best saw and mitering machine. It is the lowest in price. It is the fastest and safest. Ask any user. You will find them everywhere.

Let us tell you more about this money saver and money maker. Write today.



Made in
three styles
and sizes

Cheshire & Greenfield Manufacturing Co.
538 South Dearborn Street, Chicago, Illinois

Inks That Are Making Good

“Success” Periodical Black

30c per lb.; 100 lb. lots—For machine finish and super papers

“Printer’s” Cut Black

45c per lb.; 100 lb. lots—For super and coated papers

“Popular” Half-Tone Black

65c per lb.; 50 lb. lots

Attractive Prices for Larger Quantities

When we first introduced these popular priced inks we received many orders for small sample lots. Duplicate orders are now coming in for larger quantities

Send for Printed Specimens

Sinclair and Valentine Co.

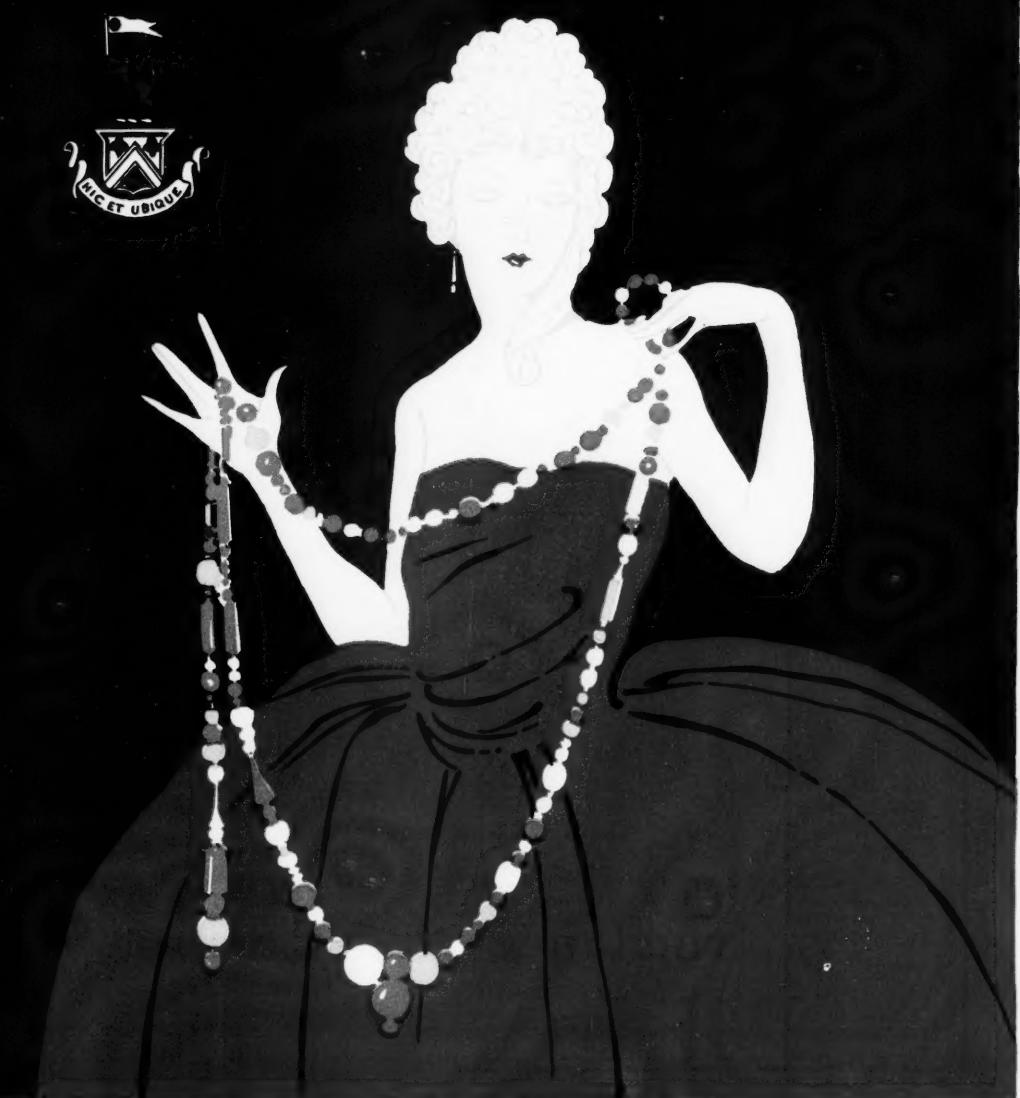
11-21 St. Clair Place

BRANCHES IN PRINCIPAL CITIES

NEW YORK, N. Y.

The AULT
&
WIBORG
CINCINNATI Co.

INKS FOR ALL THE
GRAPHIC ARTS



Process Insert Orange No. 1515-52
Process Insert Green No. 1515-53
Process Insert Magenta No. 1515-54
Process Insert Black No. 1498-39

U.S.A. COLORS

The Ault & Wiborg Co.



ONE result of the World War is the FACT of strictly *American-made Colors* whose superiority for Ink Making is acknowledged in World Competition.

Manufacturing difficulties attendant upon war times are now happily past, and we have again reached a uniform standard of excellence unapproached by any manufacturers of Inks in this country.

*We are headquarters for Quality in
Letterpress, Lithographic, Offset, Intaglio
and Steel Die*

INKS



The AULT & WIBORG CO.

"Here and Everywhere"

NEW YORK

BOSTON

PHILADELPHIA

BALTIMORE

CHICAGO

ST. LOUIS

CLEVELAND

BUFFALO

DETROIT

MILWAUKEE

MINNEAPOLIS

ATLANTA

FORT WORTH

SAN FRANCISCO

LOS ANGELES

TORONTO, CAN.

MONTREAL, CAN.

WINNIPEG, CAN.

BUENOS AIRES, ARG.

ROSARIO, ARG.

CORDOBA, ARG.

RIO DE JANEIRO, BRAZIL

MONTEVIDEO, URUGUAY

SHANGHAI, CHINA

CANTON, CHINA

HANKOW, CHINA

TIENTSEN, CHINA

HONGKONG

LONDON E. C., ENG.

Early Manufacturers Evolved Through Adaptability— Modern Manufacturers Survive by Quantity Production

Where are the shoemakers and other craftsmen of consummate skill?
The cost of space, light and existence makes it impossible for them to produce as cheaply or as well as specially designed machinery. Their tools are as obsolete as an old style paper cutter is for cutting labels.



FIG. 2084

The Seybold Strip and Label Cutter with Precision Spacing Device

is recommended to those who have millions of labels of small sizes (3 inches and under) to cut, or strips or squares or any small pieces. The smaller the dimension the greater the saving.

The Spacing Device dial is graduated from 0" to $3\frac{1}{2}$ ". The accuracy of movement excels any setting by the eye, and is quicker.

Ask for Circular 2084

THE SEYBOLD MACHINE COMPANY

DAYTON, OHIO, U. S. A.

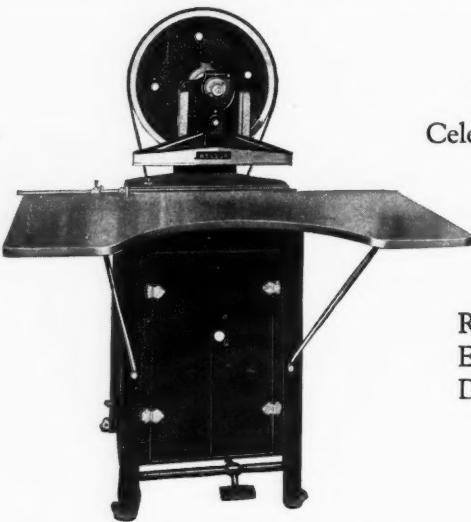
Sales Agencies and Service Stations:

New York Chicago Atlanta Dallas San Francisco Toronto Paris London Buenos Aires Stockholm

A Finer Machine a Favorite Everywhere

The New Model 4

with slight changes
and improvements
will find its way
this fall into many
of the finer print-
ing plants.



Celebrated throughout
the trade for
production in—

Punching
Perforating
Round Cornering
Embossing
Die Cutting, etc.

C. R. & W. A. NELSON, Inc.
225 North Michigan Avenue, CHICAGO, ILLINOIS

Eastern Representative: MIDDLE WEST CORP.,
25 Broad Street, New York City

See your nearest
Representative

Coast Representative: JOHN S. THOMPSON,
350 Sansome Street, San Francisco

Non-
Blocking
Gummed
Papers



Non-
Curling
Gummed
Papers



**The gummed sheets
that never cake!**

McLAURIN-JONES COMPANY

BROOKFIELD, MASS.

MILLS
Brookfield, Mass.
Newark, N. J.
Ware, Mass.

OFFICES
150 Nassau Street, New York
1858 Transportation Bldg., Chicago
600 Provident Bank Bldg., Cincinnati

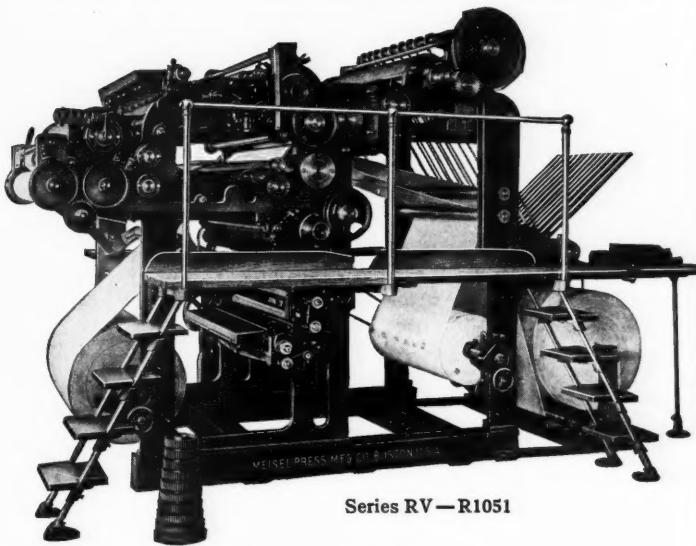
MEISEL ADJUSTABLE ROTARY PRESSES

MEISEL FEATURES

that Speed Up Production

- 1—Feeding from the roll.
- 2—Numbering.
- 3—Perforating both ways.
- 4—Slitting.
- 5—Cutting to length.
- 6—Rewinding.
- 7—Collating.
- 8—Counting.
- 9—Removing counted packages—and other operations all performed automatically.

WRITE us about your requirements in Specialty Printing. We shall be pleased to send full information about machinery for your needs without putting you under any obligation.



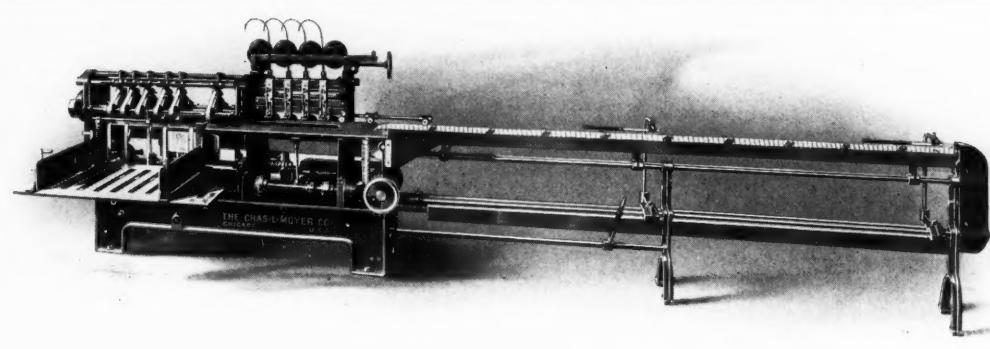
Series RV—R1051

MEISEL PRESS MANUFACTURING CO.

944 - 948 DORCHESTER AVENUE, BOSTON, MASS.

The New Moyer Automatic Book Stitcher

The only machine built with caliper device that guarantees perfect books and no waste nor restitching.



Heads can be set as close as $1\frac{1}{8}$ inches between centers and books
 $2\frac{1}{2}$ inches in width can be stitched at 150 strokes per minute.
This is a feature found on no other machine on the market.

Send for circular fully describing all of the details of this machine.

THE CHAS. L. MOYER COMPANY 2906 CARROLL AVENUE
CHICAGO, ILLINOIS

Berger & Wirth

INCORPORATED

For More Than 95 Years. Manufacturers of DRY COLORS
LITHOGRAPHIC and PRINTING INKS for all Purposes
58-60 Columbia Hts., Brooklyn, New York



Try Our Rapid Half-Tone Black 3458 M A

An excellent work-and-turn Ink,
prints sharp and clean.

Works equally as well on Coated,
Bond and Super Stocks.

Sample and price on request.



BRANCHES

Chicago Office: 538 S. Dearborn Street Boston Office: 54 High Street
Detroit Office: 806 Gladstone Avenue



Why "Pig" Metal?

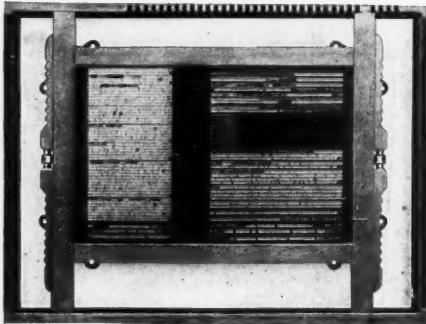
MONOMELT

SLUG FEEDER

Has eliminated the metal furnace successfully in large and small plants. Satisfaction guaranteed. Write for free trial offer.

Printers Manufacturing Company

1604 8th Street, S. E., Minneapolis



The Perfected American Adjustable Chase and Lock-up

Is acclaimed for economy and efficiency in hundreds of printing plants where this new scientific lock-up is replacing the old methods of lock-up.

No more lost motion due to the need of stacks of furniture and quoins occurs now. This lock-up is simple, accurate, rigid, light and durable and permits rapidity of operation.

Other good printers find it highly satisfactory and are enthusiastic about it. INVESTIGATE.

The American Adjustable Chase Co.
Torrington, Connecticut

New York Office: 112 West 42nd Street



The Square Deal

Wickersham Locking Devices

have been on the market since 1892
and have proved their superiority on
both sides of the Atlantic and Pacific.

Improvements have been made, from time to time, although there were difficulties during the war period. The 1923 Quoin, for which U. S. patent has been allowed is the *Best Ever*.

Owing to quality and manufacturing costs, prices are higher and dealers' discount less than on inferior grades of quoins. Thus some dealers are inclined to recommend such as give them the larger margin of profit.

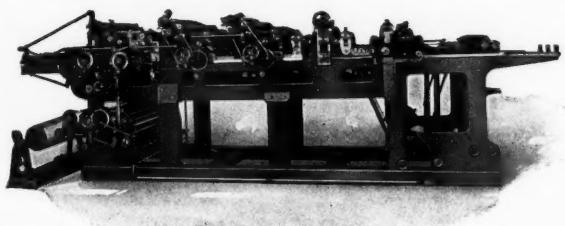
We prefer to sell to the trade through reliable selling agents who order our products in large quantities. But if your dealer does not carry a stock, or refuses to serve you, under present conditions we agree to supply *reputable printing concerns* direct.

WRITE for illustrated circular and price list
describing the Wickersham Quoin, the Morton
Lockup and the Stephens Expansion Lock.

Samuel Stephens and Wickersham Quoin Co.
ORIGINATORS AND MANUFACTURERS

174 Fort-Hill Square

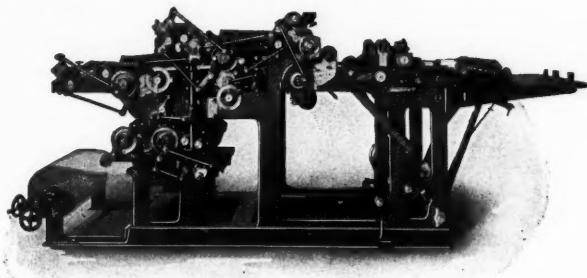
BOSTON, MASS.



This Space for Your
Thoughts

The story is quickly and simply told—A high speed
Kidder Special Rotary for that job. Think of it!

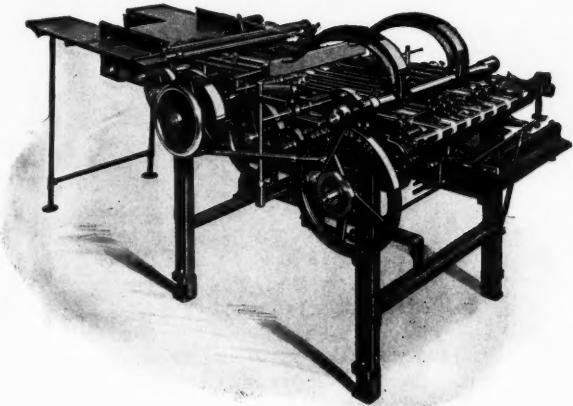
More Thought
Space



KIDDER PRESS COMPANY, Dover, N. H.

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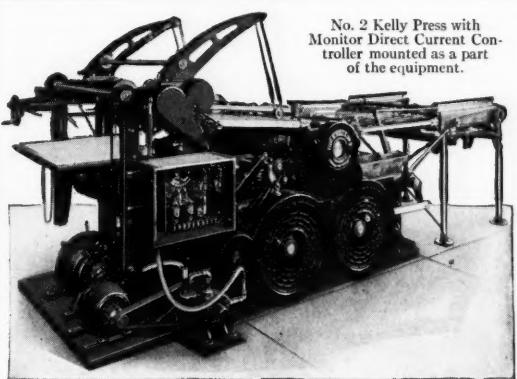
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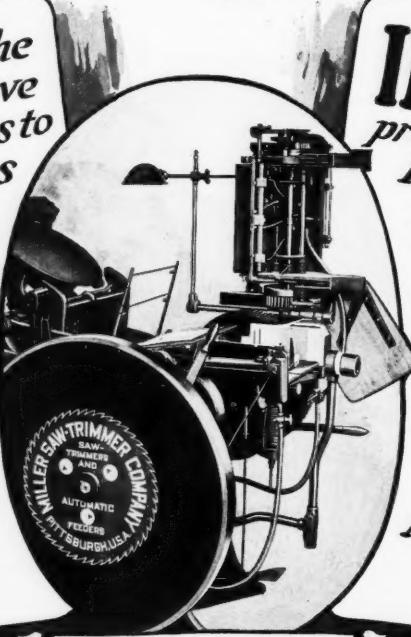
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3020

FACTS *and* FIGURES

IF you total up the money you have paid out in wages to Hand-Feeders for the last 12 Months, and then divide this sum by two, you will get a fair Idea of the Saving The MILLER FEEDER accomplishes



MILLER IDEAL UNIT
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The same report gives MILLER-FED JOB PRESSES an average production for the month of 1694 per hour, at average cost of 90 cents per 1000 impressions.

Another production report for month of February comes from a Wisconsin printer operating one 8x12, one 12x18 and three 10x15 MILLER FEEDER-EQUIPPED PRESSES: Total running hours, 999; total impressions 2,009,120; hourly average 2011; average cost per 1000 impressions, 57 cents.

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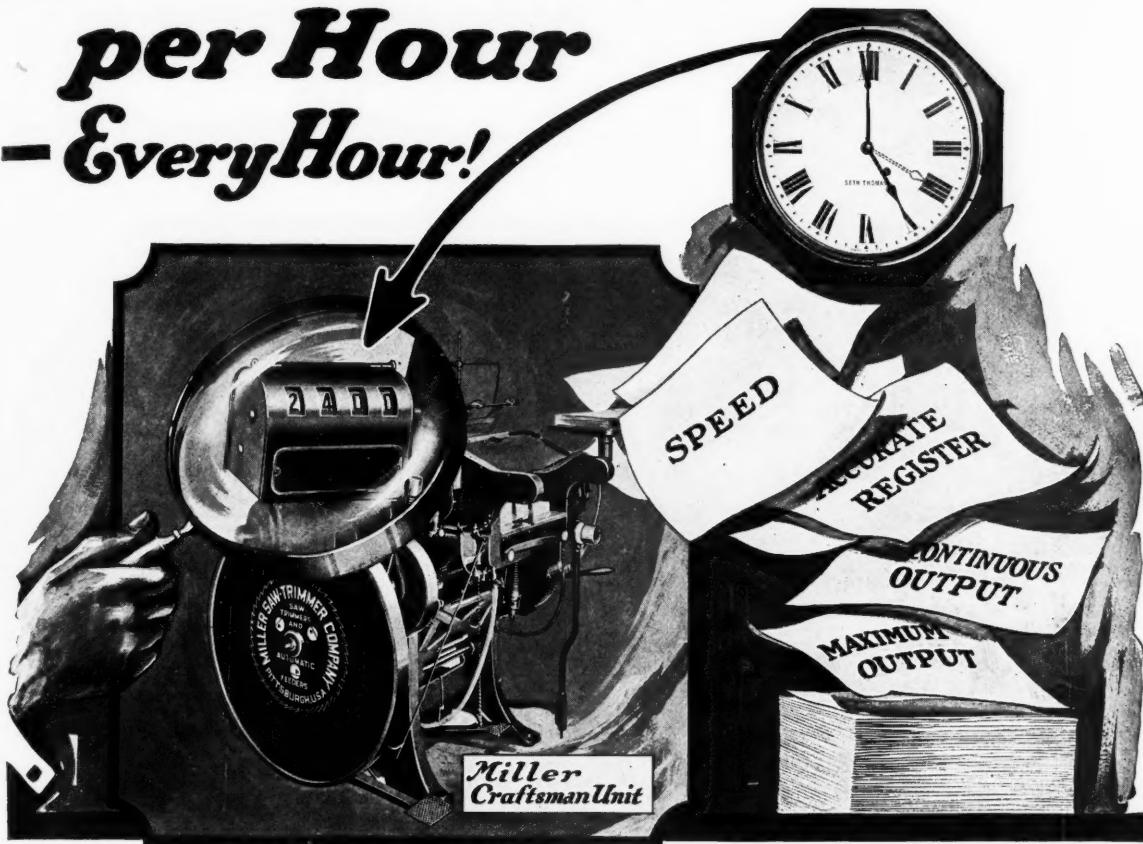
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The Miller Saw-Trimmer Co.

2 to 24 Penn Ave. Pittsburgh, U.S.A. Point Building

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THE INLAND PRINTER

*The Leading Business and Technical Journal of the World
in the Printing and Allied Industries*

HARRY HILLMAN, EDITOR

Volume 71

AUGUST, 1923

Number 5

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TALK ABOUT ROMANCE—YOU HAVE ROMANCE *in* YOUR HANDS

BY R. LEE SHARPE

A good trade journal—in the best sense of the word—has just as important a place in modern industry as modern equipment. Equipment may be well and good, but without the latest information on the best uses of that equipment how can one expect to obtain results which will enable him to survive the exacting demands of present-day competition?

WE live in a wonder age. The touch of a button, and the evening is another day—marvelous, but commonplace, for when one tiny bulb bursts into light at your touch, literally millions repeat the performance the world 'round, the same kind of bulb, the same kind of button, the hand pressing is the only difference. There are the telephone, motion picture, aeroplane, and other wonderful inventions that tell us of the advancement of man to a point where the romance of Arabian Nights sinks into insignificance.

In your hands you are now holding and reading one of the romances of modern times—your trade paper. In a practical way, THE INLAND PRINTER is your Aladdin's Lamp. It will help you in the realization of your many worth-while wishes—and you will find it ever ready to do great things for you, if you will only let it. Through its magic pages you can make your dreams come true. Herein you will find the ideas and plans that will prove stepping stones to your ideal. All are yours, if you will only grasp for them.

What an age to live in! To us, heirs of all the artistry of the past, come the products of the world, the magic inventive genius, all at our command. At a stroke of our pen or pencil on our letterhead, those products step right out of the advertising pages, with

catalogues and salesmen to tell us of their merits, and we do not have to move out of our office chair.

There is nothing more wonderful than modern American commerce; nothing more alluring than to be master of the enormous flow of ideas that run through our trade paper, the trade catalogue and the trade correspondence. No fiction, no book of fiction, no book of romance ever was the equal to it. If men fail, as they do, in the successful conduct of their business, if their business goes down, it is because they have not looked at it in a broader, in a larger, sense.

THE INLAND PRINTER is more than paper and ink, just as man is more than flesh and blood. Its mission is to give the news of "your world," its throbbing messages for your advancement—and the big and little things that help you to go on and on to even greater things.

In its columns you will learn the hundreds of things *you want to know*, and *must know*, to go hand in hand with progress, to keep step with modern business, in these modern days.

Give THE INLAND PRINTER welcome. Read it, and interpret its monthly messages. Find the romance between its pages, the magic in its columns, for it has much to give—and it is yours.

IDEALS



AS you think, you travel; and as you love, you attract. You are today where your thoughts have brought you; you will be tomorrow where your thoughts take you. You can not escape the result of your thoughts, but you can endure and learn, can accept and be glad. You will realize the vision (not the idle wish) of your heart, be it base or beautiful, or a mixture of both, for you will always gravitate toward that which you, secretly, must love. Into your hands will be placed the exact results of your thoughts; you will receive that which you earn; no more, no less. Whatever your present environment may be, you will fall, remain, or rise with your thoughts, your vision, your *ideal*. You will become as small as your controlling desire; as great as your dominant aspiration

JAMES ALLEN

The Inland Printer

LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 71

AUGUST, 1923

NUMBER 5

The Genesis of Book Plates

BY JULIAN B. ARNOLD



TRONG is the instinct in man to assert ownership of all that is his. We speak vaguely of "our world" and of "our commonwealth," but the center of such encircling phrases is ever our own little potato patch, our own *lares et penates*. It is the law of individualism; and in obedience to this law the cave man marked his cooking pot and the haft of his stone axe with his personal device; the Scythian branded his horse and stained the door flap of his tent with his sign; the Maori tattooed his wife and bade her weave his totem into his cloak; the Pharaoh carved his cartouche on tomb and temple, pressed it on bricks, and painted it on bed and box and ushabti; the Caesar graved his name on stelæ wheresoever the legions widened his frontier, and stamped his titles on the coins issued in his reign; and the peasant of "Ivanhoe," tending pigs beneath the beeches of Norman England, wore unconcernedly a bronze collar inscribed "Gurth, the son of Beowulf, born thrall of Cedric of Rotherwood."

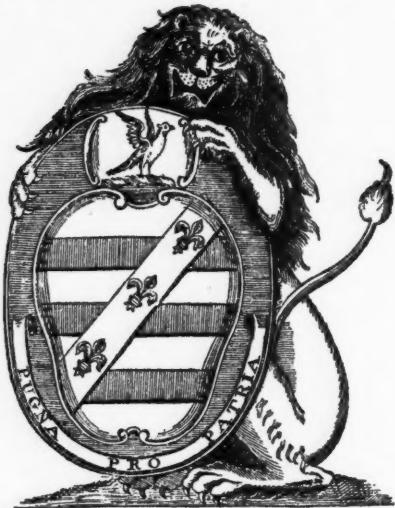
When we pursue this thought into the realms of literature it is surprising to find how far back we may trace the ancestry of the book plate. Older than the ten commandments is the assertion of ownership in many a fragment of forgotten literature. Some years ago was discovered in Mesopotamia an earthen jar wherein a bibliophile of prepatrarchal days had stored his most prized treasures, to wit, some clay tablets inscribed with cuneiform written chronicles of times which were ancient even then, and the seals of kings long dead. He was the first recorded book collector and autograph hunter, and his name, pressed on the cover of his precious jar, seems to say, "See, you moderns, once these books were mine." With the same pride of

proprietorship many of the clay cylinders and tablets found in the palace of Assurbanipal bore the king's sign-manual, while others carried reference tabs indicative of their proper places in the royal shelves, like novels in a public library. Occasionally these ponderous volumes of clay rest in incised cases, as the modern book wears an outer paper cover or as the book of the middle ages reposed in a velvet pouch, broidered with the heraldic quarterings of the possessor.

If we turn to the land of Tutankhamen we find an interesting phase of this personal equation in regard to books. Just as one carries a Murray or Baedeker when traveling abroad so it was customary for an Egyptian starting on the great adventure to bear with him to his eternal home a copy of the Book of the Dead or at least a part of it. This was generally placed in a niche in the wall near the head of the mummy, easy for reference by the departed, or in a wooden box by his side, or bound within the mummy wrappings. Quite a trade existed in the preparation of the transcripts of these sacred invocations and magic formulas painted or written on papyri, and stocks of all kinds were kept ready to suit the means of all buyers, some lengthy and resplendent in colors, some brief and indifferently executed. Upon ordering one of these papyri it became the duty of the embalmer to insert the name of the deceased in the text as an identification and passport in the world beyond. Not infrequently, however, specimens are found in which this detail has been neglected, and sometimes a dishonest embalmer would substitute a worthless copy in the place of the superior copy for which a high price had been paid. But the unkindest cut of all was to fail to give the name of the proprietor in his copy, since its essential was that it should contain this hieroglyphic forebear of the book plate.

Before the invention of printing various methods were adopted for proclaiming the ownership of a book,

from the golden turban of Asoka, which wrapped the Shotas of Buddha, or the jeweled monogram of Akbar set in the cover of the poems of Abul Fazl, or the laced and sealed coat of leather containing a Saxon man-



Book plate of Paul Revere, engraved by himself.

uscript, or the sumptuous bindings of the Tudors enamelled with arms and initials, to the heavy chains of iron which book-plated and book-riveted the Bible to the lexicon in medieval churches. The introduction of printing caused a reaction against such extravagances by offering small and cheap books to all readers, but even the most modestly bound book could not extinguish the old desire to affix to it some personal token. So, under the new conditions this instinct materialized as a label pasted within the front cover; and, behold, the book plate was born.

Its first manifestation was German, for about 1480 "Brother Hildebrand Brandenburg of Biberach" presented to the Carthusian monastery of Buxheim sundry volumes containing an attached label whereon is depicted a very frightened angel supporting a shield emblazoned with an animal which has no name in any genus from Noah to Darwin. So conservative, however, are men towards long accustomed ways that this original effort is hand painted after the manner of the illuminated armorial bearings inserted in old manuscripts. Fifty years later France had accepted the use of engraved book plates, and fifty more years sees Sir Nicholas Bacon giving to the University of Cambridge a number of volumes wherein is affixed a rather pleasing device of the armorial type. From England the fashion passed speedily to America. Doubtless the English settlers brought over with them books thus marked, but where or when the first plate was actually made in this country is a question still open to erudite rivalry, although extant specimens impressed from copper, silver and wood invite disputation. Some labels give merely the owner's name within a stock border and are ob-

viously the product of the printing presses of those spacious days. The earliest dated example of this latter kind is that of the Reverend John Williams, 1679, the first minister in Deerfield, Massachusetts, who with his wife and children was carried into captivity by the Indians in 1704. As a rule the better book plates of that time come from the southern States, where the colonials were men of wealth and culture and wont to order such luxuries from England. Nevertheless in the northern States were men already skilled in making the ornamental silver buttons of the period and in engraving crests on tableware, and these craftsmen were not slow to turn the cunning of their right hands to this new branch of art. The results were heavy in design and line, but they possess the great merit of exemplifying the evolution in America of the increasingly important work of engravure.

In each country the political conditions and artistic values are unwittingly reflected in these labels, periods of pomp and ostentation yielding place to periods of studied simplicity. The majority of designs, both of yesterday and today, display armorial bearings, but with the mellowing effects of age the shield has a tendency to tilt over and assume what is technically known as the shell form, while over the crumbling feudalism of sword and helmet clamber creeping tendrils and flowers. Anon comes a severer mood expressing itself in piles of books with the name of the owner inscribed



Book plate of George Washington.

on one of them or on some scroll, which with careful carelessness unrolls itself for the purpose. A good example is the literary emblem of W. Hewer in the seventeenth century, whose name appears on a cartload of books shot down like a ton of coal. This worthy was secretary to Samuel Pepys, whose irrepressible egotism, so naively confessed in his immortal diary, chose his own portrait as a book plate. Then ensues an era when the designers recover their birthright as artists and utilize country scenes wherein some conveniently placed rock or tree invites the engraving of the name. It is

very suggestive of the wilderness of Omar Khayyam, yet graceful as are such scenes they all whisper the same message, "Friend, find a book and a jug of wine and a Thou for thyself, this is my own particular wilderness. Keep out; this means You."

There is an uncompromising assertiveness in the phrase "Nicholas Pike, His book, 1768," and also in its later possessive form, "Thomas Thaxter's, 1791." Some owners fortify their rights in their books with moral precepts. Thus D. W. Jayne adds to his book plate this quotation:

Go ye rather to them that sell and buy for yourselves.
Matt. xxv, 9.

On the book plate of another bibliophile runs this warning:

And ye shall keep me until the fourteenth day. And it shall be when thou hast made an end of reading this book, send me away unto my master.

Exod. xii. 6; Jer. li. 63; Gen. xxiv. 54.

On another book plate appears this exhortation:

This book was bought and paid for by
D. C. Colesworthy.

Borrowing neighbors are recommended
To supply themselves in the same manner.

On the book plate of Prof. J. Max Hark, of the Moravian Seminary at Bethlehem, Pennsylvania, may be read this motto, writ in the ancient style:

What mon an Honeste Namen doth owen,
Too hym rycht glaedlie myn Bookes i loan.
But so too longen ye Bookes be kepit,
He shal forsooth be a Knavē yclepit.

An older book plate bears this curt statement: "Stolen from J. W. Houx." And on another these



HENRY D. GILPIN.

Book plate of Henry D. Gilpin. Engraved by Cephas G. Childs.

words of wisdom: "Book-keeping taught in three words, Never lend them."

In several collections of book plates formed in this country may be seen those of the early settlers, pioneers, patriots, statesmen, members of the Boston Tea Party, signers of the Declaration of Independence, presidents,

governors and leaders in every walk of national progress. Of special interest to the collector is the signature of the engraver of the plate, and highly prized are those specimens which also bear a date. The most sought for book plate is naturally that of George Washington,



Oliver Wendell Holmes.

Book plate of Oliver Wendell Holmes.

and genuine copies obtain high prices. It is supposed to have been engraved in England and after passing through several hands was thrown into the Schuylkill river to prevent its further use. Nevertheless it was not permitted to rest in peace, for it has the rare distinction of having been counterfeited. The forged labels were pasted into a number of books which were offered for sale at auction in 1863, but the forgery was readily detected during the attempted sale. Another valued series of plates are those executed by Paul Revere, the revolutionary patriot. Brought up to the business of a goldsmith he interested himself in the art of engraving on copper, but he was a better rider by night than an engraver by day. Perhaps the most beautiful book plate of notable Americans is that of Oliver Wendell Holmes, who took as his theme the "Chambered Nautilus,"

Build thee more stately mansions, O my soul, . . .
Till thou at length art free,
Leaving thine outgrown shell by life's unresting sea.

This comparatively new hobby of collecting book plates, while giving impetus to the trade of producing them, has encountered no little animosity on the part of bibliophiles, who resent the vandalism, as they allege, of removing these personal tokens from rare books. In their defense the votaries of the cult maintain that a scarce book plate is of greater interest than the odd volume in which it may be hidden, and that many of them have intrinsic value as works of art. Unquestionably the making of book plates has in the past, as it does today, enlisted the services of the masters of etching and of engraving, and it is well to preserve these small but often delightful examples of their skill. Nor is it a dead science; the field is constantly widening. The great strides which have been made in recent years in all kinds of processwork, by facilitating and cheapening the multiforming of designs, have popularized the use of book plates.

Collegian as Proofreader

BY ARTHUR PEMBERTON



N ancient days the schoolman was the presiding genius of the press, and ministered to typographical "error and distress" over many miles, journeying in the rude conveyances of that period. He was thoroughly "on his own," for there were no helps, no background of literature, nothing in the way of usage — the corrector was the Columbus of a trackless ocean. A very old Latin text gave him good advice: "The proofreader should carefully shun emotions such as anger, love, sadness or dreaming. Preoccupation, too, and worry of the mind may cause a multitude of errors. He should ever avoid disagreement with the writer, nor make changes in his text, even though it may be towards betterment."

The tradition fails us today. How few of our band are scholastic, how many dream and, in fact, yield to every one of the worries we are bidden to pass by, even to radical bouts with the author, by pen and tongue. For though certain large presses say, "Follow copy — the guest is always in the right," many publishing houses engage men who can stand their ground, who even take a positive "show me" attitude, and steadily become winners by good work.

Being a scholar, Henry Adams sagely set forth, is a hard enough task for the average man; a profession often became an additional burden, and it was simply impossible to have hobbies, pleasures or avocations annexed. Thomas Sargent Perry, in a wise footnote added, "Yes, I see now what is meant" (scanning the large "H" and "Y" on football sweaters) "by the way universities nourish the love of letters!" Another writer sums up our present-day falling-off in acumen and shrewdness in the telling quip, "Youth grows younger."

For three decades near the close of the nineteenth century there were a few graduates of recognized institutions reading proof in the great printing offices at Cambridge; one or two at New Haven in those early years. But many able men who knew the "mechanics of the job," and schooled in spare time had read widely in almost every line of literature, were outpacing these tyros day by day and year after year. The accurate eye and critical mind were ever theirs to have and to hold; they struck boldly at error, and questioned ambiguity in phrase or paragraph. There are nowadays courses in proofreading at many of the large universities — what becomes of their product? Trade and technical institutes "teach" the art, but it is not known exactly what becomes of the artists. They have learned everything *about* reading except how to read properly.

Here is a bit of corroborative evidence in *Scribner's Magazine*, from a department by Prof. William Lyon Phelps of Yale (a keen observer), who testifies that

"typographical errors are becoming alarmingly common in English and American books. Where are the proofreaders? Nearly every new book I pick up, no matter how exalted the name at the foot of the page, bristles with blunders." However, as there are a few honest publishers in the country who are not taking present book prices for scamped and imperfect work I am hoping the professor will keep a white list and not "blackhand" all of us humble correctors who are striving for the right. For my own part, it often happens that a responsible employee is told, "Now just look this over before it goes to press — don't try to read it all through"; to which one comfortably responds, "Well, I was engaged here to *read* matter."

Modern English — what is it? Chiefly college slang and slum jargon, plus Latinized words thrown in apparently for heaping measure. The graduate is hardly "fit" for its carelessness and slipshod swing. Henry van Dyke in an effort to improve Princeton once said: "We say slogan, but do not mean war-cry; assess — we do not mean to tax, merely to estimate; intrigue has come to signify draw in or fascinate instead of perplex . . . and many more." He gives some fraternity verses:

The past is a bucket of ashes;
The Earth at sunset
Panting red pants unto the dying day

— untrained, loose and feeble. We may not let the blind lead the blind, lest both fall into the ditch.

Would not an elegant, scholarly collegian, unused to rush offices, hustling foremen, type-lice and devils, be likely to pass a wrong font, doublet at end and beginning of lines, turned s, extra blanks or leading, or the double hyphen I caught a while ago in twenty-four? With the best of printer's New Year resolutions, it happens that pages become transposed. (Headlines and folios look every much alike if you don't read to check connection.) Once there came to my desk proof of a "southwest" corner of a page, reading:

kojees wre ptu over many a time on unsuspecting students.

Beyond actual expression of English lies a twilight zone, touched by the afterglow of thought — our mystic vale of conscious mind. In this realm it is our duty to preserve sane expression, prevent crudeness, lighten bitter moods, and watch carefully the wonderful phrasing that makes a masterpiece. This a callow diploma-man can not do, lacking the broad view, experience of life, and vital grasp of the enginery of print.

In one of the old English comedies Charles Surface, the scapegrace younger son, sneers at an ancestral portrait — "An eagle eye, and a damned disinheriting countenance!" These two things are the self-made man's prize possessions. He must not take life easily: a fighting mood is best — hostility and warfare at once replace sweetness and light. To push ahead rapidly and boldly and brook no argument is his salvation. Or

he may be firm, but of a happier type, almost like the famous Babbitt, but not too complacent: "A real he-man, the fellow with zip and bang, a God-fearing, hustling, successful, two-fisted regular guy . . . who belongs to the Boosters, or Rotarians, or Kiwanis . . . some sweating, upstanding, lend-a-handing royal good fellow." I have known this sort to succeed wonderfully, carrying along each day what is known as the average man's prayer:

Pray that Life may keep us simple
So that Heaven may make us wise.

Honor to the man or woman who with wide reading, good judgment and literary ability, has gone down into the drudgery of apprenticeship on the mechanical side, recognizing the great value of acquaintance with type and presswork, and has been willing to learn (and unlearn) the traditions of printing — a mason who can use the trowel, but mix the mortar as well. Where-

upon, immediately, the college trained man really does excel: the wide aspect of proof, a grasp on the whole matter, analysis of any possible rewording to get the best; a full survey of type and its proportions; harmonious mental relations with the book taking the place of an excess of criticism. In fact, the ideal of correction is best brought about by coöperation of printer and well rounded scholar; each contributing wisely. Not in the way of the columist:

You take the words that Webster penned
And simply place them end to end —

But proper arrangement, phrasing, diction; following the manuscript closely but not slavishly, querying what must be settled by the writer, but arranging in best form the less important matters always troublesome in a work whereto has gone much time and labor: and such a wise partnership fulfills the old truism, *Finis coronat opus*; the end crowns the work.

House-Organ Discords—Printers' Publications

PART IV.—BY HARRY BOTSFORD



PRINTER'S house-organs come and go. The mortality among them is rather high, and most of the mortality is well deserved. After all is said and done the fact still remains that *Poor Richard's Almanac* was probably the best house-organ any printer ever printed and distributed. Primarily the purpose of a house-organ is to sell a product, a service or an idea. A printer's house-organ should cover all these items. Take, for example, the one thing which every printer's house-organ attempts to do — to sell a service. It centers around the idea that the printer knows every item of his business and can efficiently and economically serve the customer. Assuming that this is true, I find a large percentage of these house-organs fail in their purpose. Taking one of a number I found four grave errors in ten pages of composition, which is convincing proof that this organization needs the services of an efficient proofreader. The curious thing about these errors is that they occur in the text of a preaching dwelling on the exacting service this concern can and does render its customers in small items such as proofreading! If such a service is rendered to customers it would seem logical that the concern would render a like service for itself! The customer's reaction on seeing these errors is bound to be unfavorable.

Another copy of a printer's house-organ brings to mind the old small-town axiom to the effect that the village barber's children always need a haircut. This house-organ is an ornate affair — twenty pages, two-color cover and insert. The size is 4½ by 8 inches. The remark that the size is a handy one is the only kind thing possible to be said about this specimen. On first glance it almost resembles Sherbow's Type Charts or

a catalogue of type styles and faces. It is, in effect, a veritable catalogue of all types. For some reason an effort has been made to crowd into the text matter too many type styles and faces. Perhaps this was done with an idea of showing the customer the range of types offered. If this is the purpose, the house-organ may have fulfilled its mission, but there is room for serious doubt. A showing of three or four classifications of type faces ranging from six-point to thirty-six point on the same page does not tend to individualize or glorify any one of the lot. One of the best printer's house-organs which have come to the writer's notice is one which alternates in type faces each month. That gives the reader a chance to see what a finished job looks like in one particular type.

Another house-organ shows very crowded type pages. Narrow margins and too wide columns, coupled with small type — six-point — make this extremely difficult to read. Ten-point type is about the smallest size which can be read without eye-strain. Many publications have standardized on this size, yet some printers ignore this practice by using smaller sizes.

More than one printer's house-organ has at least one defect to mar its perfection, and though it may be only a small item it is bound to have an unpleasant reaction on the reader. A minor fault may mean that the house-organ will fail in its purpose. One specimen shows a box where the rules do not join properly. Slovenly work! Here is an ornate and heavy border that is not in keeping with the text or the spirit of the house-organ. Here is a house-organ with margins too wide — so wide that the text looks positively indecent and naked.

So much for typography — now for text. There are certain simple and fundamental rules of grammar which a house-organ editor can ill afford to ignore. Yet ten copies picked at random show eighteen glaring

errors in simple English. Circumstances may occasionally justify an error of this kind, but never in a printer's house-organ. Here is one editor telling his readers something about "fine" printing. He talks about "majuscules" and "minuscules" in a language that is complicated and not readily understandable. He delights in heavy phrases and long sentences. He wavers from his point, which in itself is far from interesting. He may know a great deal about the history of the art of printing, but he knows very little about human nature. He may fondly imagine that the average printing prospect is going to hang on his highly technical discourse with bated breath! If he does he is riding for a fall.

Editors of printer's house-organs should realize a few vital facts about their audience. Consider the average prospect for a printing job: He is generally a business man, an executive, and he has a number of things on his mind. The one thing in which he is vitally interested is profits, sales, turnover. He is interested in a short and snappy article which tells him how some other business man has made a piece of printed matter roll over and jump through hoops and come home bringing with it a profit. He's interested in that sort of thing and he likes to hear about it and he wants the story told briefly, tersely and right to the point. If he were not interested in that sort of thing, he would not read *System*, *Factory*, *Nation's Business*, *Forbes* and the trade papers in his field. This being the case, why not model the house-organ in that style?

Take a glance now at the other side of the ledger — the sunny side where one escapes the discords and forgets the mixed metaphors of the writer. Here is a printer with a real vision of what a house-organ can do for him — and for the reader. This house-organ is issued to render a certain service to the reader, and the concern which fathers the publication wisely realizes that if it succeeds in rendering that service it will be reflected in profits. Take an issue at random. The whole of it is devoted to one single feature so that all emphasis can be placed on the subject, "Twenty-Six Ways to Improve Your Catalogue." The article is well written in a sane and constructive manner. Its purpose is to help the reader improve his catalogue before it comes to the printer. The points touched and dwelt upon with sensible instructions are, name, type, introductions, style, viewpoint, language, headings, order, layout, prices, size, illustrations, cover, paper, container, composition, presswork, colors, engravings, bindings, time, weight, accessories, season, prestige. Every one of these is a point to which the customer should devote time, thought and consideration. How much time is

lost in the average printing plant because the customer has not given these items enough thought! I like this house-organ so well I want to quote one of the paragraphs covering one of the points. Note how sensible it sounds and how well it would bring certain definite things to the mind of the customer:

ACCESSORIES

Do you use enough of them? Order blanks, circulars of special offerings, return envelopes, swatches. Perhaps your catalogue would be vastly more productive if you included more of them. Give the subject serious consideration in planning your next book — there may be extra sales available to you at slight cost. Many sales have been closed by the return envelope and the order blank, with their silent appeal, that would have been lost otherwise. Don't let *your* book lose sales for a like reason!

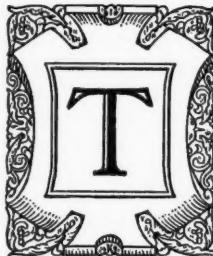
That's sound and constructive text matter. It brings an important matter to the attention of the customer who may have overlooked it. Incidentally, its consideration by a catalogue prospect may mean a few more items of printed matter on the order blank. Multiply the sense and appeal of the quoted paragraph by twenty-six and you have the contents of this issue of the house-organ. Any business executive who will give this issue more than a casual glance will file it away against the time when he prepares matter for a catalogue. This issue comes very nearly being a handbook in many respects.

The purpose of the printer's house-organ is not primarily to entertain. Yet some editors apparently have this idea, for they fill page after page with humor. The average business man likes a good laugh — the oftener the better. However, he may have an aversion to humor mixed with business. The "drummer" with his stock of funny stories went out of style nearly a decade ago. If he is still operating, his sales manager does not know it, and he is probably selling country grocers half-case lots and convulsing them with his stories. The average business man prefers his business straight — perhaps a judicious flavor of humor is often justified, but it is doubtful. Humor is a peculiar thing, and a great writer once stated that he believed humor was the hardest thing in the world to sell to a magazine. This being the case it behooves some house-organ editors to be sparing in their use of it. The main fault with printer's house-organs is that too little attention is paid to minor details — the very things on which a good printer should pride himself. A printer's house-organ should always be at the top of the list in appearance, artwork, typography and utility. Selling by the printed word a product, a service or an idea — or all three — is not the easiest thing in the world. It calls for hard work, attention to detail and a certain amount of vision as to the service to be rendered the customer.

The craft which thou has learned, love; therein find thy refreshment; and pass through the rest of thy life as having entrusted to the gods all thine own affairs with thy whole soul, and making thyself neither a tyrant nor a slave to any man.—MARCUS AURELIUS.

Beware of the Yes-Sayers

BY MICHAEL GROSS



HE first day Brockton took the dummies for the new series of novelty folders around to his trade he came back to the office brimming over with enthusiasm and elation. "I've got four of my people lined up on this proposition already," he told Strang the moment he had seated himself at his desk, which adjoined that of the star salesman. "Glad to hear it," Strang said warmly. "If you close only two orders out of the quartet it will be a nice month's business."

"I'll surely land a couple of them," Brockton declared confidently. "As a matter of fact, there's only one man I'm in doubt about. That's Hillis, of the Oriental Tea Company."

Strang seemed surprised at this piece of information. "I should imagine Hillis would be the first to jump at that folder scheme. If I remember rightly, the artist who got up the dummies considered them so appropriate for a product like tea that he roughed in a blank tea package in one corner of each."

"I know it," said Brockton. "That's why my first call today was at the Oriental Tea Company."

"How did Hillis like the stuff?" Strang asked.

"Well, he didn't do a dance of joy around the office at sight of it. He examined the folders without a word and then told me frankly just where the designs were off and why they could not be used for his product. After that, he started asking a lot of questions about what stock we would use for the job, how it would fold, how many colors we intended running, and so on. I answered his first two queries and he gave me an argument on each one. Tried to tell me that Poplar Leaf wasn't a suitable stock for work of this kind and that it would not stand the necessary folding. I had to see the other people on my list or I'd have gone to the mat with him right then and there."

"How did the three prospects you're sure of act?" was Strang's next question.

"Like gentlemen and scholars," answered Brockton. "Pfeffer, of the Globe Coffee Company, said that this proposition was the greatest advertising stunt he had ever seen and asked me to come in next week. Doris, of the Acme Coffee Exchange, was just as enthusiastic, and wants me to see him again Saturday. Mr. Berkman himself, of the Berkman Cocoa Company, assured me that he had never seen so effective a set of mailing folders. He wants to see me on the fifteenth, at which time he will go further into the matter."

Strang was silent for a few moments after Brockton finished. Finally he leaned over and touched the new man on the shoulder. "Will you do me a favor?" he asked, a queer smile on his face. "And do it without asking any questions?"

"Certainly," said Brockton, looking up in surprise. "I'd be glad to."

"That's fine," the star salesman beamed. "I want you to walk into the art department right now," he went on, "and get posted thoroughly on the answer to every question Hillis of the Oriental Tea Company popped at you today. Then the first thing tomorrow morning run over to friend Hillis's office and 'go to the mat with him,' as you so graphically expressed it. Don't leave his place until you've satisfied him on every point he raised."

"But if he told me he couldn't use the——," Brockton began.

"You promised to do as I wanted you to without asking any questions," Strang laughed. "Are you going to Welch on the agreement?"

"Not by a long shot," Brockton answered, rising from his chair. "I'm starting now," he added, as he headed for the art department, "but I don't see the idea of wasting time on a man who has told you your stuff was not exactly what he wanted."

A telegram the following morning called Strang out of town to attend a conference at the home office of one of his big clients. It was the twenty-seventh of the month before he returned. The conversation with Brockton had entirely slipped his mind and it was not until he saw the new man crouched over his desk working on some layouts that he recalled the talk about the four folder prospects. He walked over to Brockton and touched him on the shoulder.

"How did the joyous quartet turn out?" he asked. Brockton looked up from his desk, a little shame-facedly, it seemed. "I got one of the orders through," he answered, hesitatingly. "Working on it now."

"Good enough," Strang said sincerely. "Things are tightening up, I find, and even one hit out of four shots is excellent marksmanship in these days."

The new man kept still for a moment. Then, pushing his chair away, he stood up and faced Strang. "And I want to say," he blurted out with an effort, "that if it wasn't for you I wouldn't have gotten even the one order I did land. I certainly appreciate it."

"Not at all," the star salesman said, with a deprecating gesture. "I don't remember helping you very much. Seems you had three of the orders almost sewed up when I left. By the way," he added, "who was it came through with a contract?"

"Hillis, of the Oriental Tea Company," Brockton said, almost in a whisper, "and if you hadn't made me promise to see him the following morning, I don't think I'd even have gone near him again." Then, as Strang sank into the chair at his desk, the new man asked point-blank: "How did you know Hillis was the live wire he has turned out to be? Ever sell the man?"

"Never so much as saw him in my life," Strang laughed, "and couldn't tell whether he was a live wire

or a dead one if I did." The puzzled expression on Brockton's face made Strang hurry on with his explanation. "I may not know Hillis or the three other prospects you spoke of during our last conversation," he began, "but I do know buyers in general. It would be a sad thing if I didn't, after being on the selling end for so many years. And knowing buyers, I can tell you that the hardest man in the world to get an order from is the yes-sayer; the fellow who willingly agrees with you that your proposition is the most wonderful thing that ever hit town. Also that the easiest man to sell is the pessimistic chap who picks forty-seven flaws in your product five minutes after you've explained it to him.

"I know you think I'm talking dead against common sense," Strang went on, as he noticed Brockton getting ready to "go to the mat" over the paradoxical statements, "but wait a minute and I'll prove my case to you. Take the four prospects you told me about. Three of the men, on your first visit and without asking a question, told you your folders were wonderful. But I noticed that not one of them gave you an order at the time. They all wanted you to come in again. And I'd be willing to wager that on your next call the folders were still the most wonderful things in the printing business — but that once more you were asked to come in some other time. And though you continued to call on these prospects for ten years you would always get the same story about how great your proposition was — but at the end of that time an order would still be a thing of the dim and distant future.

"Here's the explanation of the phenomenon," Strang continued. "Many buyers are so constituted that they can not say 'no' to a salesman. Sometimes it is because the man is actually afraid of the solicitor or feels obligated in some way. But, in the majority of cases, the fault is due to a too kind heart — a natural compunction about hurting a fellow's feelings by turning him down. Long experience has taught these men that the kindest, as well as the quickest, way to get rid of a solicitor without actually saying no, is to agree willingly to everything he says. This type of buyer will never pick flaws in a proposition. To do that would start an argument, and an argument is exactly what he is trying to avoid. So he nods his head to everything the salesman says, thus taking all the sting out of the presentation, for you can't 'go to the mat' with a man who yells 'I think you're right' to every statement you make. The only thing you can do is tell your story and go. That is just what this buyer wanted you to do from the beginning — and it is exactly what you will do on every call you make.

"Of course, there is also a type of prospect who really needs the product a salesman has to offer, but doesn't want to be convinced of the fact. He refrains from asking questions because he fears the salesman's answers to them will make him buy in spite of himself. But this type is usually found among merchants and storekeepers. The fellow the printing salesman must look out for belongs in the first class — too kind to say 'no' and unmoved by any effort to make him say 'yes' — because he leaves no peg upon which to hang a sales argument. To that class, Brockton, belonged the three prospects whose orders you were so sure about."

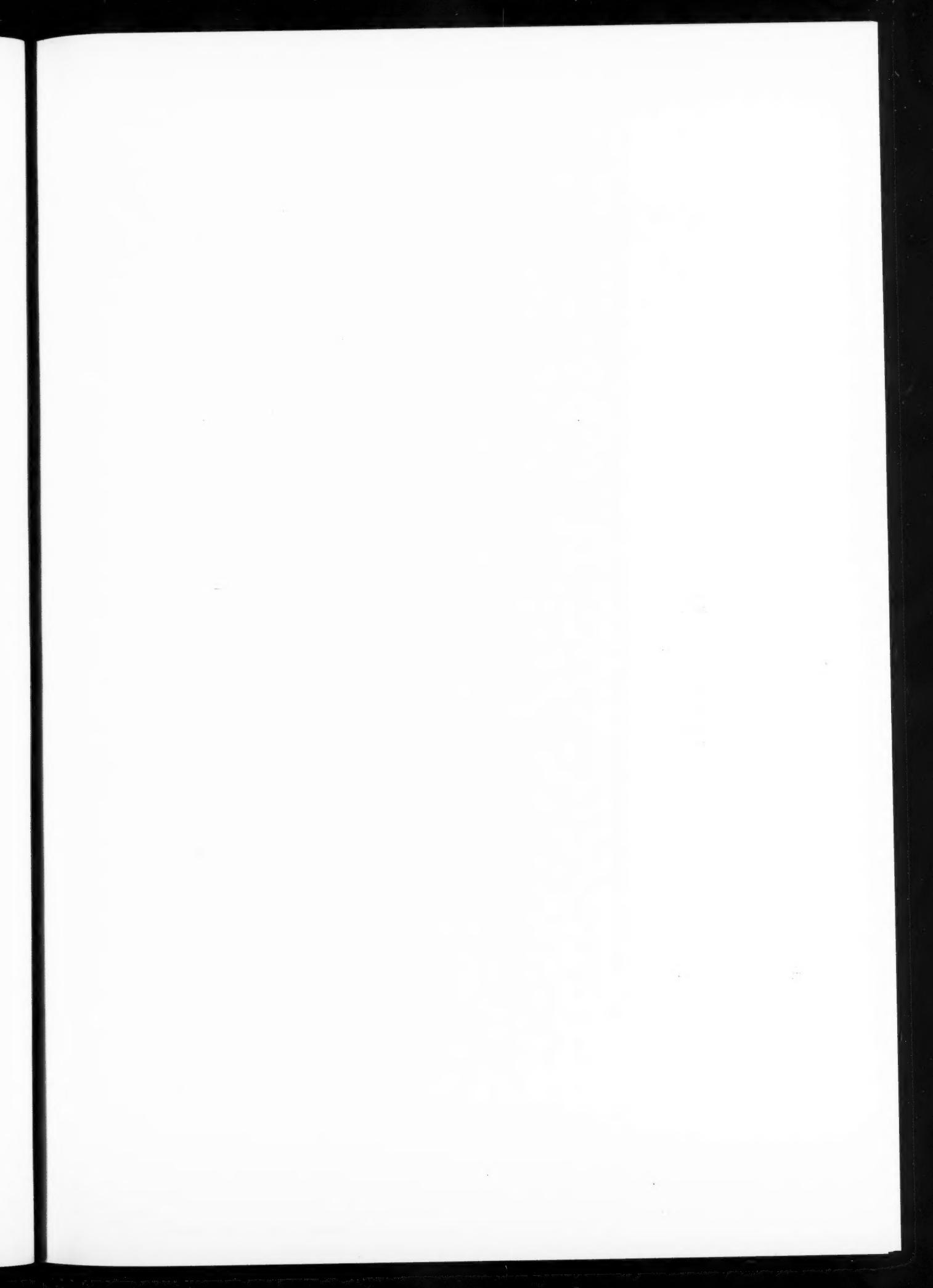
"But how could I have called their bluff?" the new man blurted out, now a trifle angry because of the way his prospects had deliberately misled him.

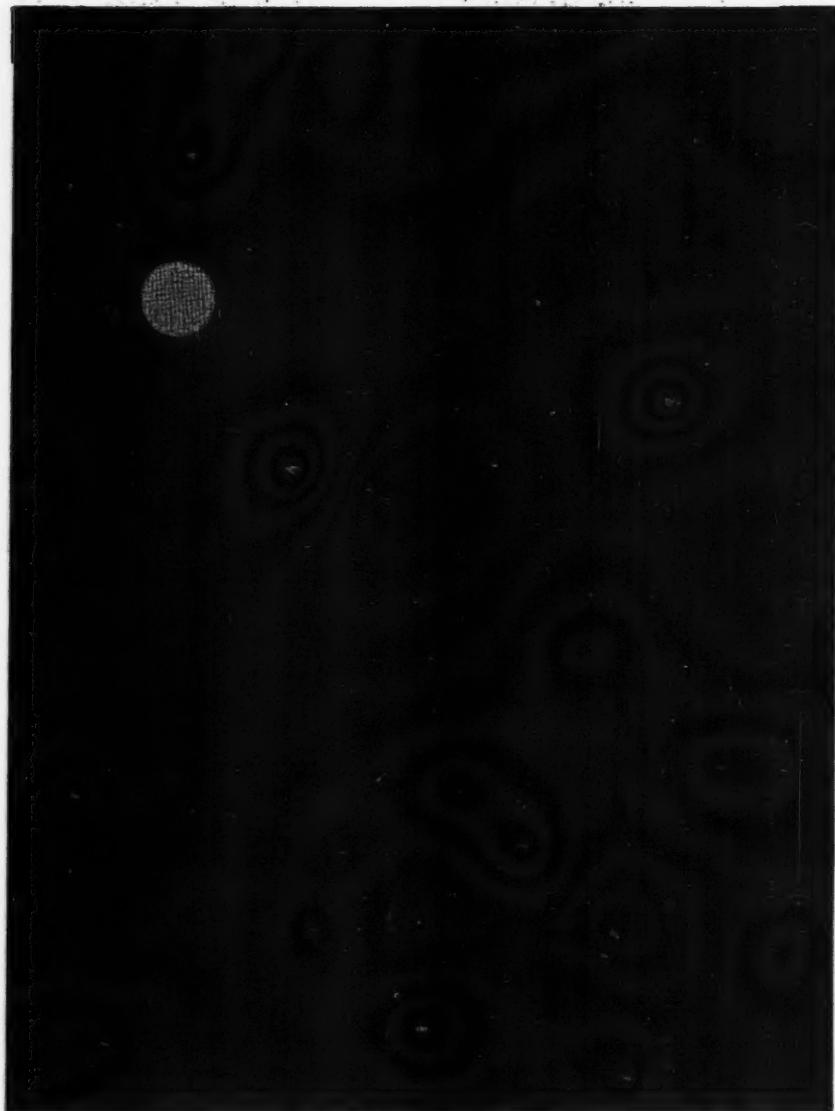
"By being firm," Strang answered. "As soon as you find yourself up against a buyer of this type, tell him frankly that if he is not interested you'd much rather have the bad news right away and have it over with. Make it as easy as possible for the chap to turn you down, if that's what he wants to do. I used to tell these fellows that I expected to sell only one out of every ten prospects I called on and that I didn't in the least mind being turned down. Each refusal, I would explain, only brought me that much nearer to the tenth man who was going to buy. A statement of this kind makes the prospect feel that his sad words aren't going to hurt as much as he thinks, and he lets fly.

"When you told me about Hillis of the Oriental Company," Strang continued, "I began to see some hope of an order. This man was really interested. Sure he pointed out what he thought were flaws in the proposition. But he did that so you could show him where he was wrong. He said the stock we were going to use wouldn't fold well. That was because he was anxious to be convinced it would. He said five colors wouldn't reproduce the designs. It was up to you to show him that five was plenty — and he was anxious to be shown. He wanted to buy — that's why he gave you a chance to sell. The other fellows didn't want to buy — and took every opportunity to block your efforts at selling them. Hillis seemed like a poor prospect because he couldn't see the proposition your way — at the beginning. But he was open to conviction. When he was convinced, he ordered. And I'll bet the boss patted you on the back when you brought in the contract, for the Oriental is a highly desirable account. The other three fellows took it on themselves to pat you on the back, but that's as far as it went.

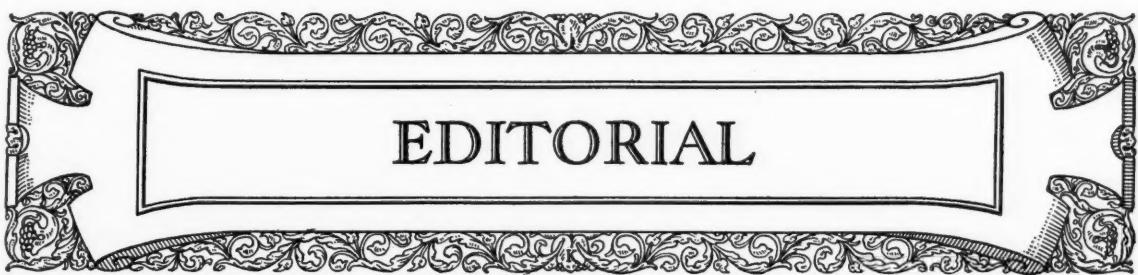
"And I'd just like to mention," Strang ended up, "that the pats you get from the boss will boost your salary much faster than those you get outside."

The knowledge we have acquired ought not to resemble a great shop without order, and without an inventory; we ought to know what we possess, and be able to make it serve us in our need.—LEIBNITZ.





The truth of the statement that "paper is part of the picture" is clearly shown in this house-organ cover. Here the paper has been allowed to play its part in making the picture, and the skill of the designer is shown in the remarkable effect secured with such simplicity of treatment. The design for this cover was originated by Albert Springer, Sr., superintendent of Edward H. Hall Company, San Francisco, California, by whom it was printed and through whose courtesy it is shown here. The artwork and engravings were done by the Acme Engraving Company of San Francisco.



EDITORIAL

AN excellent opportunity for printers who desire to have a good educational exhibit showing both the technical and artistic sides of the processes employed in the graphic arts is offered by the Division of Graphic Arts, Smithsonian Institution, Washington, D. C. This division of the United States National Museum has prepared an excellent exhibit consisting of twelve screens on which are mounted line engravings, wood engravings, lithographs, etchings, photogravures, aquatints, collotypes, halftone prints, etc., with descriptive matter, making a feature that should create a great amount of interest and prove of benefit to the printers in any section who will coöperate in having the exhibit shown. The exhibit has been shown in the East, but another similar exhibit is being prepared and the routing for its travels is being arranged. As there will undoubtedly be a great demand for the exhibit, those who are desirous of having it shown in their cities should write now to the Division of Graphic Arts and make the necessary arrangements. This seems to us to be a work for which the Smithsonian Institution is to be highly complimented, and printers should take advantage of the opportunity thus afforded for learning more of these interesting phases of their craft.

THE INLAND PRINTER is constantly in receipt of requests from all parts of the globe for specimens of high-grade printed matter, or for copies of printers' advertising literature. Although we receive a considerable amount of printed matter of all kinds, nevertheless we find it difficult to keep pace with the requests that come to us. Several have come in recently, and we pass them on to our readers, knowing that many will gladly place the names on their lists and send whatever specimens they can for the good that will be accomplished. The Musée des Artes Graphiques, 57 Rue des Trois-Conils, Bordeaux, France, organized under the patronage of the Chamber of Industries of the Gironde, desires specimens of the various processes employed in the graphic arts of this country so they may be used for students of printing to study, as well as for the inspiration of master printers and others interested in printing. Della Scuola del Libro, Milan, Italy, asks for samples so that its pupils may have the opportunity to view the perfection and artistic execution of American printing. From South Africa comes another request. Far away from the centers of high-grade printing, and working under heavy difficulties, O. H. Frewin, Postoffice Box 36, Middleburgh, Transvaal, is doing a pioneer work in advancing the cause of better printing. He has been favored by a few American printers; undoubtedly a number of others will willingly do likewise. We are certain that those who are setting the

standards of quality in this country will receive the grateful appreciation of the recipients if they will place the foregoing names on their mailing lists and occasionally send samples of their work.

BEFORE the next issue of THE INLAND PRINTER reaches our readers the fourth annual convention of the International Association of Printing House Craftsmen will be recorded with its predecessors in the history of the organization. As our September issue will be on press before the convention opens our report will necessarily be delayed until the October number, which we regret. We look forward to some interesting and valuable information as the result of the discussion during the various sessions. The craftsmen have set a high standard at their meetings thus far, and from present indications the event at Buffalo from August 30 to September 1 will set a new mark. This convention will afford an excellent opportunity for those holding executive positions in the printing and allied trades to enjoy a good short vacation and sightseeing trip and at the same time derive a great amount of benefit in an educational way from the addresses and discussions as well as from rubbing elbows with those in similar positions and facing similar problems. The extensive exhibition held at the two preceding conventions will be missing this year, which will undoubtedly have an effect upon the general attendance. Nevertheless the occasion warrants the interest of all who have the welfare of the industry at heart. It brings together the men who are controlling the technical development of the trade, and will, without doubt, have an influence on the future advancement. We extend our best wishes for a successful gathering.

RECENT letters from old-time friends give evidence of the great interest being taken in the special number of THE INLAND PRINTER to be published in October to mark the fortieth birthday of this journal, preliminary announcement of which was made in our July issue. Friendly correspondents recall vividly the thrill they experienced in reading the first number, and speak of their "printers' bible" as the foundation of their success in their work and the cause of their appreciation of the value of the craft. The encouragement to high aims and the reiteration of the principles governing good printing awakened an ambition to excel and has proved a constant incentive to quality production. Great progress has been made in the printing industry in the past forty years, and THE INLAND PRINTER takes justifiable pride in the part it has had in that advancement. The showing of the pages of the initial number will afford an excellent opportunity for comparison of the ornate style of composition in vogue in those hand-set days with the artistic simplicity which characterizes the

better class of printing at the present time. Looking back at the changes wrought in the lifetime of this journal excites wonder as to the future of the industry and the improvements that may come in the "art preservative" by the time THE INLAND PRINTER almost doubles its years and reaches the mature age of its esteemed contemporary, *The Printers' Register*, the British printers' trade paper which has just celebrated its seventy-fifth anniversary and is the oldest member in the family of printers' publications. From a pioneer in its field in this country THE INLAND PRINTER has grown in scope and in the territory it reaches until it exerts a powerful influence and merits its title, *The Leading Business and Technical Journal of the World in the Printing and Allied Industries*. It is the intention to make our special number one that will fittingly commemorate the reaching of the fortieth milestone, and plans are progressing for the publication of an issue that will be of historical interest, showing achievements made in the various branches of the industry. We thank our friends for the congratulatory expressions received and assure them we will put forth every effort ever to maintain and to elevate the high standard of their journal and to broaden its field of usefulness.

Sell Engraving and Printing on Basis of Quality and Service

The photoengravers who assembled at the twenty-seventh annual convention of their association, held in Chicago on July 19, 20 and 21, took away with them a great amount of food for thought pertaining to the future of their industry. It is not our purpose to review the convention here. A report will be found elsewhere in this issue. We aim here to emphasize simply one feature. Friday afternoon the discussion was given over wholly to the buyer's viewpoint, a matter that has not ordinarily received the attention it should have at conventions in the printing and allied trades.

Three of the speakers — Frederick W. Hume, R. M. Felloes and B. F. McGuirl, representing principal advertising and publishers' associations — took practically the same attitude and emphasized practically the same thoughts regarding the photoengraving business. Summed up in as few words as possible the thoughts expressed by these three men are: There is a great need for a better understanding between the photoengravers and those who use photoengravings; also, instead of being sold on the basis of the square inch, photoengraving should be sold on the basis of quality and the service rendered.

The same thoughts apply just as much to printing. In the words of the first speaker, Why should an advertiser spend from \$5,000 to \$7,000 for a page in one of the large national mediums in order to get his sales message to the general public, devoting most of the space to illustration, then hold back on paying a comparatively few extra dollars for the engravings that are to deliver his important message?

Generally speaking — not referring to the exceptions — too much engraving and printing is sold on the basis of "how cheap can it be produced?" no thought, or little if any, being given to the purpose for which it is produced — or rather to what it is to accomplish. The matter of expense seems to be kept entirely in the background when planning, preparing the copy and arranging for

drawings or paintings for illustration. But price seems to be the principal consideration when it comes to making the engravings and doing the printing.

Printers and engravers, probably, are much to blame for this state of affairs. In their anxiety to get the business they have sacrificed their legitimate profits, given their customers the full benefit of increased efficiency or improved methods. It will undoubtedly require considerable time and effort to overcome the situation, if it ever is accomplished. Even so, the matter should receive earnest consideration. Printing and photoengraving should be classed as a distinct service to the user, and the purpose to be accomplished by their use should be taken into consideration when figuring the cost and selling them.

The Foreman's Responsibility

The position of the foreman is by no means an easy one, but it is one of vast importance. Upon the good judgment of the foreman depends in large measure the success of the entire business of which his particular section or department is a part. The responsibility of the foreman is far-reaching. He must act as the connecting link between the management and those over whom he is placed. He must be fair in all things, not only to the heads of the business, but also to the employees under his supervision. At the same time he must be just. His is the position of a leader. Demanding and insisting upon loyalty to the institution, he must obtain it by first proving himself loyal in all things. He must be quick to recognize ability, likewise quick to notice incompetency. Unlimited patience must he possess when dealing with the incompetent, yet with firmness treat them when they reject his suggestions for improvement. His is the task of maintaining a high standard in his department, realizing the fact that the strength of the entire institution is no greater than that of the weakest section.

Some excellent thoughts are contained in the following, suggested by the National Cash Register Company, and reprinted from *Trained Men*, published by the International Correspondence Schools, Scranton, Pennsylvania:

TEN COMMANDMENTS FOR FOREMEN AND JOB FOREMEN

- 1.—Be an optimist. Confidence is infectious.
- 2.—Make few promises. Keep every promise made.
- 3.—Every question has two sides. Always hear both.
- 4.—Study your men. Put each where he can do his best work.
- 5.—Never show discouragement. A stout heart will never say die.
- 6.—Don't hold spite. Correct when necessary, but forgive afterward.
- 7.—Notice good work as well as bad. Give both credit and blame justly.
- 8.—Be fair. A foreman often has to act as judge, and therefore must be just.
- 9.—Control yourself. Anger is too valuable to use except on special occasions.
- 10.—Take your full share of the blame. Sharing both blame and praise with workers is a big part of the secret of managing men.

Every foreman would do well to keep these thoughts before him constantly. Many an injustice to the men under him will be avoided by heeding the admonitions expressed in these ten commandments, and greater justice toward both employer and employee will result.



CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinion of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words subject to revision.

The Caslon Old Style

To the Editor: ST. LOUIS, MISSOURI.

A number of craftsmen have given their opinions in reply to my letter of criticism of the Caslon Old Style, and it is no doubt expected that I have something to say in answer to those who differ with me.

I read the various letters in the expectation of finding an argument of sufficient potency to change my opinion, but was unable to find one. The chief reasons and excuses given by the Caslon protagonists may be summed up in the sentence, "I like it because I like it," which, however, recalls my initial query, "How do they get that way?" It doesn't seem natural that a lover of order and beauty should admire this face, so this query is quite honest. The retortive query, "How does Mr. Werner get that way?" carries no weight, as he has always been of one way — that of appreciating order, regularity, proportion, precision — and, concomitantly, beauty — and never needed to change. "He was born that way."

Mr. Gandy wants to know who Mr. Werner is and what he has done to entitle him to be a critic. In answer I will say that in May, this year, I ended my first fifty years' discipleship of Gutenberg. I am rather shy at indulging in self-praise, especially as I might further add to the nausea now being suffered by the shades of certain type designers and engravers — such as Ruthven, Ihlenberg, Jackson, West Sr., Schroeder, Werner (of New York) and others, including the Scotch punchcutter of whom it was said that steel was as butter under his hands. But, to satisfy Mr. Gandy, I will further say that since 1882 I have spent most of my time in connection with typefoundries. I got up specimen sheets and books for the Central Type Foundry, the Inland Type Foundry, the Western Type Foundry, and for Barnhart Brothers & Spindler. I have expended thought and labor on a thousand and one different type faces to give them a presentation in print that would make them sell. I have also done some things with Caslon Old Style that even Mr. Gandy might not sneeze at. I will further say that, as to particulars of display and literary quality (the latter being absent in many type specimen sheets), I will take off my hat to no one, except the unnamed men who used to get up the *Typographic Advertiser* of the MacKellar, Smiths & Jordan Foundry. I have assisted in the editorship of the Central Type Foundry's *Printers' Register* and of the Inland Type Foundry's *Practical Printer*, and I was editor of the *Artist Printer* while it was published by John E. Mangan, of St. Louis. It was in this monthly that I first promulgated my ideas and plans regarding the standard system of type-face alignment, which later on were adopted so generally by the typefounders here and abroad. Coming closer to the subject, I collaborated with Mr. Gustav Schroeder in the cutting of a number of type faces, especially the De Vinne, Jefferson, Washington, Era, Novelty Script, Victoria Italic, and after the dissolution of our partnership I designed and cut the De Vinne Italic, De Vinne Condensed, Midgothic, Central Lining An-

tique, for the Central Type Foundry — for which foundry I also cut the Quentell. Next, working for the Inland Type Foundry, I designed and cut the Gothic No. 8, Skinner, Bruce Title, Becker Text, Woodward Condensed, Woodward Extra Condensed, Woodward Extended, Corbett and Courts series. I also redrafted and cut the Inland series. In both the Central and Inland typefoundries my opinions as to the proper fitting of matrices were continuously requested. Having had such close connection with typefoundries, I hope Mr. Gandy will excuse me if I am disinclined to kowtow to Mr. Bruce, Mr. Updike, Mr. Gandy and others when it comes to the consideration of type designs.

It is my sincere belief that if Caslon, the engraver of the types I so much dislike, were to come back to earth today and read the encomiums written about his productions he would, indeed, be a highly surprised individual, especially if he should compare the work of latter-day type engravers with his own. He would scarcely understand why his crude productions — no doubt the best it was possible for him to produce with the tools and conditions at his command — should now be given any praise whatsoever.

If the full truth were known about Caslon's endeavors, I feel sure it would show us that he wanted to go into the business of making type, but found it difficult to get punches and matrices from others in the trade, so had to make them himself, and that in engraving punches he followed existing models as well as he could. We would most probably find that he had in mind no special improvements upon letter forms; that he held no decided theories about beauty, readability, or even proportion of face size to body size, or of correspondence in design in all the various sizes he cut. To attain results as speedily as possible, he probably worked as fast as he could and gave himself no time to study out concepts of higher beauty or of improvements upon the existing type faces. What he was after was *type to sell*, and as printers were not so particular as they have come to be since then, he found sale for the stuff he produced, and naturally was satisfied.

It would be almost an endless task to point out the faults of the Caslon Old Face in detail. A few have been mentioned by those who have supported my criticism. There are the letters that are too narrow or too wide in proportion; there are the "kinks" in the curves, the unevenness in the widths of the stems; there is the roughness of the cutting in general; there is the smallness of the faces in comparison with the bodies on which they were cast (for instance, a pearl face on a nonpareil body); there is the gross irregularity in the figures (with a nulla that is an evenweighted circle). Then there is the undue heaviness of the capitals, as compared with the lower-case. Other faces of the same period may have had this latter fault, perhaps not so highly pronounced, which probably was an influence — perhaps the most potent one — that led to the doing away with the abundant capitalization of words current in earlier English printing. In the *Fraktur*

(German) there never was this great difference in weight between capitals and lower-case, for which reason there was no offense to the eye in having an abundance of capitals; therefore, the German and other languages using the *Fraktur* nowadays still use capitals where we avoid them in English.

For many decades the Caslon was a "dead one," and it would have remained so but for some faddists who dug it up to spring it on an unwitting clientele as a mode of fashion, just as the faddists in women's fashions are now digging into Tutankhamen's tomb for "new things" by way of adornment.

Mr. Bradford trots out President Lincoln in replying to my log-hut comparison. The honored martyred president may have been born in a log-hut, but that in no wise hides the fact that the pioneers' temporary dwellings were not desirable abodes, not even the better of them. Lincoln got away from his log hut as quickly as he could, and I have not seen it recorded that he ever expressed a desire to go back to another. One can carry a well founded suspicion that he preferred the White House. His ambitions were not aroused, I am sure, just by the fact that he had to live for a time in a poor structure. Others who have been born and have lived in far better abodes have had equally lofty ambitions, and have also attained their fulfillment.

Mr. Nodland asks if I would condemn the compositions of Beethoven and other early musicians because they are old. Bless you, no! But the question is beside the argument. When I am condemning the Caslon I am not condemning the literature of its period of birth, just as I would not be condemning the work of the older musicians were I to criticize certain music type or music printing in which some of their work was presented to the public. However, I believe the old-time musicians would have gotten greater enjoyment from their compositions if they could have played them or heard them played on high-class modern instruments, instead of on primitive harpsichords and spinets, or had them rendered by a present-day orchestra.

Within a large glass-encased room in Hampton Court in England is a monstrous-sized grapevine, planted perhaps about the time Caslon cut his first punches, for they tell us this vine is over two hundred years old. Its gnarled stems and branches would, I judge, rejoice greatly the heart of Mr. Bradford. Its size and its age are, naturally, interesting, but on my visit I found far more delight in beholding the rows of flower bushes in the adjacent park, which bore a grand array of beautiful blossoms. In determining what I then preferred, I did not put "age before beauty," just as I have never at any time made age a measure of esthetics. Returning to the grapevine, Mr. Bradford gives us a picture of a gnarled oak tree . . . "with a background of soft foliage," which he likens to the Caslon face. The "gnarled" features are evident enough in the face, but the "soft foliage" is to me conspicuous by its absence. Everything about the face is harsh, giving one an impression of lack of culture and refinement.

Just the other day, George Julian Zolnay, the American sculptor, said: "America has laughed cubism, futurism, dadaism and other art isms off the stage. . . . America has demanded pure art, where emotion and the beautiful speak. Europe, on the other hand, has swallowed these currents of distorted art and is producing no new works worthy of the name of art. For my part, I can not see anything in the elements of cubism, and its correlated isms, but a cloak to hide the lack of creative genius among the artists of Europe today." Zolnay, of course, had mainly in mind sculpture and painting; but he might also have pointed specifically to the products of the European type designers of the present day. Nevertheless, Zolnay flatters the American taste in art more than is justified, for many of us still delight in Billikins, statuettes of Chinese and Japanese gods, and so on, and a few are devoted to printing done with Caslon Old Face and its even worse italic, not to

speak of those who subscribe to a certain "fashion" magazine with Caslon text and pictures of girls and women from whom they would flee were they to see them in real life.

In speaking of recut Caslon faces, Mr. Smalian shows that he did not understand my reference to them. He may be interested in being informed that the Johnson Foundry (MacKellar, Smiths & Jordan) of Philadelphia, previous to the middle of the last century copied the original Caslon face by means of electrotype matrices. The Inland Type Foundry of St. Louis copied the same face, but shortened some of the descending letters and cast it on bodies that fitted in with the standard lining system. The Inland Type Foundry next cut a complete new face designed on Caslon models, but eliminating much of the crudeness. The Western Type Foundry cut a face which it called Clearface Caslon, but in this most of the character of the original as well as its crudeness is absent. The American Type Founders Company has just brought out a fresh, machine-cut face which it calls American Caslon. So we have quite a variety of recut Caslons, and I can not but insist on my view that the typefounders who produced them felt that a large proportion of their clients would prefer the recuttings to the original — modified as they are in the direction of beauty. I am surprised at Mr. Smalian's stand for the original Caslon, as it never had any vogue in his country. I have never seen it used in any printed matter coming from Germany.

In closing, I will say one good word for the Caslon Old Face, to-wit: Almost all the stuff printed with it might have been printed with worse type faces (judging from the taste of the users), if the Caslon were non-existent. For this modified blessing we should be duly thankful. N. J. WERNER.

Letters We Appreciate

To the Editor:

ST. MARYS, KANSAS.

I have been reading with keen interest each issue of THE INLAND PRINTER and have found many helpful hints through its columns. And the letters written by Mr. Porte to the printer's devil are very interesting indeed.

Yours truly,

JACK KENDERKNECHT,
Pressman.

To the Editor:

BINGHAMTON, NEW YORK.

I wish to express my appreciation of the opportunity to have such a wonderful magazine as THE INLAND PRINTER in my home. It is more than a magazine, and I can say that I enjoy it and regret I have not subscribed in years past.

WELLINGTON J. CHAPEL.

To the Editor:

UTICA, NEW YORK.

THE INLAND PRINTER keeps on getting better, year after year, and it is a continued inspiration to youngsters like myself to keep striving for excellence in this fine old craft of ours.

The "grand old sheet" has been my typographical bible for some fifteen years. I used to steal it from the foreman back in the days when tariff was set by hand down in Memphis, and the bird who set it wore a straw hat, sans crown, and spit on the floor if he wanted to. . . .

We are mighty glad to get your opinion of the stuff we're doing. It helps us along on our road to higher standards, and the Good Lord knows we're still a long way from Mecca.

LINN D. MACDONNOLD,
With H. W. Coggeshall.

THE man who buys a factory product buys factory management and factory character. On their soundness depends the soundness of his investment.—*The Linotype Bulletin*.

The Design of the Modern Printing Building*

No. I—The Plan

BY ALFRED S. ALSCHULER, ARCHITECT



RESENT-DAY competition in the printing trade is compelling printers to run their shops more economically, and it is often found that the buildings in which they are operating can not be adapted to improved methods of production. As a result, an increasing number of printers are demanding buildings designed especially to meet their requirements. A new building can be laid out for the efficient use of floor space, whereas the old building wastes it—a fact that has become apparent in nearly all lines of manufacturing. The customer who sees a printer in an ordinary loft building, with a cluttered little office in a corner, may easily form a wrong conception of that printer's stability and the quality of his work. When the printer occupies his own well-ordered building, however, he gives an impression of having a sound institution behind him. It often happens that a business grows rapidly and adds desirable customers following the move to a new and attractive plant.

Many operating economies are naturally brought about in a plant designed to fit the processes carried out in it, as a new printing plant should be. There are other incidental savings; for example, the elimination of the time wasted on elevators waiting for other tenants to handle materials. This waste does not occur when a printer owns his building, as conditions are then under his control.

After deciding to put up a new building to fit his needs, the printer must formulate a plan of procedure. Planning the new building is an outstanding event; it seldom occurs more than once in his business career, and his subsequent activities depend largely on how well it is done. The new building means much more than new equipment, both because of its first cost and because of its permanence. Presses and other machinery may be bought, used, and discarded if they fail to deliver or when they become obsolete. A building, however, is not so readily altered or disposed of; therefore it must be planned with greater care.

In designing a successful printing plant there are two vital ends to be accomplished: First, to obtain a building which will lend itself to a low operating cost; and second, to produce this building for the least money consistent with substantiality. What is known as a "skinned" building may take the least money to erect, but it inevitably costs more in the end than a properly designed one. A skinned building entails high maintenance cost, greater expense in making additions to the plant and abnormal depreciation of the property.

Many elements enter into the feature of low operating cost. Chief among these are: facilities for handling raw materials coming into and finished product going out of the plant; proper floor layout for smoothness of travel of materials through the

* EDITOR'S NOTE.—This is the first of a series of five articles covering the essential features that must be considered in the planning and erecting of a building to house a printing plant. Mr. Alschuler, the author, is a prominent Chicago architect who has had the work of erecting a number of the largest printers' buildings, and as he has devoted extensive study to the various problems encountered he is in a position to give our readers information that will prove of value to them. Hence we take pleasure in presenting this series of articles, knowing it will be of assistance to those contemplating the erection of new quarters, regardless of the size of their plant.

shop; adequate light and air; better labor conditions; and rental—this last item taking ground value into consideration. The detailed arrangement of floor spaces and obstructions, and the disposing of obstructions to fit the particular case, are of course important; but they are not so fundamental as the



Rogers & Hall Company Building

A type of the highest class of printing building in vogue a dozen years ago, which is in striking contrast to today's designs.

first named items, and are developed after the more general questions are settled.

Right here may I say that the printer who buys his lot without first consulting his architect disregards his own best interests. Locating and building a new plant is a job that he ordinarily does only once in a lifetime, while to the architect the problem presents many familiar phases, all in the line of his special profession and study. Usually by the time the printer gets to the architect he has spent many nights with his foremen or friends going over his plans, and starts in by saying: "We know exactly what we want." It is generally true that he does know what he wants, yet an architect is required to formulate these needs and to develop a building which will carry out the printer's ideas. Another remark sometimes made by a prospective builder is: "Oh, this building is just four walls; anybody can do it." The difference between those four walls properly or improperly designed, however, is a vital matter from the standpoint of first cost and expense of operation.



Atwell Printing & Binding Company

A modern printing building, embodying the elements of attractiveness, excellent natural lighting and clear floor spaces for economical operation. Four floors are occupied by the Atwell company, the rest of the space being rented to other printers and publishers.

The analysis of his business and the course of questioning by the architect to elicit from him basic and reliable information from which to plan his new building are sometimes quite illuminating to a prospective builder. He finds out many things about his own business which he has not fully appreciated before, and which it is really essential for him to realize in order to keep on the right side of the ledger. For example, the question of transportation and the relation of it to the special type of printing business to be cared for must be well considered. The tonnages handled may demand railroad facilities, or the relative location of the business to supply houses or to customers may determine the particular locality within which the plant can best be built. The probable future of the land on which the new printing plant is to be built must be considered. This can never be fully determined in advance, and yet business trends indicate it. Adjacent properties and their uses are indicative of what a district is tending toward. Soil conditions are important because of loads the building must carry. This is a technical item, but has a decided bearing upon building cost. Reliable data should always be obtained regarding soil conditions. The man or the agent who sells the property rarely has this information, and the architect must get it.

Adjacent properties and provision for expansion must have careful thought. The future must be provided for, perhaps today as never before in the history of the printing trade. Planning for expansion means not only planning for

more room, but studying out what the effect will be on daylighting and how it will be related to current operations. Removing printing presses and reorganizing the flow of manufacturing operations is a costly process, and can be eliminated by forethought.

The thing that the printer will soonest think of in considering a new plant is labor. Will his old hands stay by him? Can they get from their homes to the new shop? Is reliable help to be had in the new location? This problem, because of its personal nature, generally takes on an importance above what it deserves. I do not mean to say that the possible labor market should not be canvassed — far from it; the plant should be located where homes or transportation lines will provide adequate help of the right sort, and the plant surroundings should be such as to attract to it labor of the better class. The facts about the labor market are more easily ascertainable than the facts along other lines affecting the new building, and the adjustment to the new working force is generally made and forgotten while other physical problems affecting economy of plant operation still demand attention.

From this brief review of some of the things to be considered, it will be evident that planning the new printing building requires judgment all along the line. Good judgment is largely arrived at by reasoning accurately from experience, and the printer who plans to build his own quarters will do well to think the whole situation through carefully, with the aid of a good architect.

In the succeeding articles I shall deal with the general layout of the modern printing building and the various structural and other details which make it successful.



Toby Rubovits' New Plant

A moderate-sized printing plant designed for the addition of future stories without interrupting current operations. Unique features of the floor layout will be described in a succeeding article.

Collectanea Typographica



By HENRY LEWIS BULLEN



Alas, Alas! I'm Too Busy!

Run away, Little Dream!
Don't you see I'm busy?
Go and play, Little Dream,
Till my work is done!
With a task and a scheme
My hands and head are dizzy;
Don't delay, Little Dream—
Run, run, run!
Run away, Little Dream!
Go! Why—is he going?
Come back, Little Dream—
Oh, I want you here!
Light my heart with the gleam
Of your smile so glowing!
Stay, stay, Little Dream—
Here, here, here!

* * * *

Where Did Caxton Learn to Print?

CAXTON'S chief assistant and successor, Wynken de Worde, in the preface to his own edition of "Bartholomaeus de Proprietatibus Rerum," piously printed this rhyme:

And of your charyte call to remembraunce
The soule of William Caxton, the fryste
prynter of this boke
In Laten tongue at Coleyn, himself to
avaunce
That every well disposyd man may
thereon loke.

This statement is the basis for the claim that Caxton, well-to-do cloth merchant, learned to print in Cologne, with the plan of introducing the new art to England. But William Blades, the chief authority on Caxton and his works, seemed to have shattered this claim, notwithstanding the word of one who might easily have been an eye witness or at least have an intimate knowledge derived from Caxton himself. Blades proved ingeniously, to his own satisfaction, from internal evidence in books, their types and the manner of printing that De Worde was wrong. Caxton, Blades decided, was taught the printers' art by Colard Mansion in Bruges. The reading world accepted Blades' decision. There were some, however, who backed De Worde. One of these identified the Latin edition referred to by De Worde as the work of an unnamed printer of Cologne, known as the printer of the "Flores Augustini." Here was the book which De Worde said Caxton had printed (or

helped to print), but without date. The only date connected with the unnamed printer is 1473. Caxton tells us that he "fynysshed" his translation of "The Recuyell of the Histories of Troye," the first book printed in the English lan-

MEMOIRES CONCERNANT CHRISTINE REINE DE SUEDE, POUR SERVIR D'ECLAIRCISSEMENT A L'HISTOIRE DE SON ROY ET DE SON REGNE, DANS LA VIE PRIVEE, ET AUC APRESMENS DE LA MORTURE DE SON REGNE CIVILE ET DE L'EXILAGE. REVUE DE DEUX OUVRAGES DE CETTE SAVANTE PRINCESSE, QUI NONT YAMAIS ETE IMPRIMEES. Lesont fondé sur Lettres, & recueillis des Historiens & des Mémoires les plus Authentiques, tout manuscrit ou imprimé, accompagné de Remarques Historiques, et Critiques. Chaque Ouvrage est suivi d'un Recueil des Mémoires & un Appendix de Pièces Justificatives ou Instrucitives.



AMSTERDAM ET A LEIPZIG,
Chez PIERRE MORTIER, Libraire.
MDCCCL.

Avec Privilege de Sa Maj. Anglaise Et de Sa Maj. le Roi de France. Décret du Sess. 2.

Printer's Mark of Pierre Mortier of Leipzig, reproduced from a book printed by him in 1751. A free translation of the motto is: Genius survives; all else belongs to Death.

guage, in Cologne on the 19th day of September, 1471 (or as he printed it: "the yere of our sayd lord god, a thousand four hundred sixty and eleven"). This book was printed abroad about 1474. Caxton was learning to print between September, 1471, and 1473, the period in which "De Proprietatibus Rerum" was printed in Cologne. Where was Caxton for those eighteen months? No one knew, and without this knowledge Blades' claim could not be disproved. These few years back a British military force has been occupying Cologne. Lieut.-Col. J. G. Birch whiled away the time by researching in the archives of that city, and in the register of aliens he discovered four entries which prove that Caxton was in Cologne during all or the greater part of the eighteen months. The first entry is dated July 17, 1471, and permits Caxton to stay in

the city for one month. The second entry is dated August 9, 1471, extending the permit eight days. The third entry is of December 11, 1471, granting a further extension, and the fourth permit, June 19, 1472, is for a residence of another six months, until the end of 1472: "Wilhem Caxton uss Engelant continuatio ut supra ad medium annum cum resignatione viij dierum."

In bringing this evidence to the attention of The Bibliographical Society, A. W. Pollard said that "There can now be no doubt that Caxton learned his craft at Cologne and not in the Netherlands," thus vindicating De Worde, after a lapse of more than four centuries.

All history, especially histories of printing, should be read with a suspicious mind. De Worde, in this instance asserted a fact, but in course of time corroborative evidence was lost. Blades evolved a brilliant theory and produced in a masterly manner much seemingly convincing circumstantial evidence in support of it; all unconscious that all his loving and conscientious labor was to be made as naught by four routine entries of a clerk as part of his day's work, four and a half centuries ago. Thus in the interminable Gutenberg-Coster controversy all unfanatical research confirms the story of the invention, printed in 1499, given by the aged Ulrich Zell, who as a youth lived in the same city with Gutenberg, and could not well escape knowing him or of him at first hand.

The Gentlemanly, Professional View in Business

THINK constantly in terms of benefit to your customers. It will follow that your service to them will steadily improve. It will follow that their good will toward you and your business will grow steadily. It will follow that you will deserve to prosper and that you will prosper. It will follow that you will have increasing satisfactions in doing business. There is no policy based upon selfishness and a narrow regard for your own profits that will bring such good results. Of course, the policy here outlined requires high character as its basis.

Earliest Known Picture of Native Americans

THE accompanying picture is a reproduction of a rare wood cut (two copies known) in a picture book printed in Germany about 1505. The legend below the picture reads:

This figure represents to us the people and island [Brazil is meant] which have been discovered by the Christian King of

made by one of the adventurers, and mistook a delineation of war paint for precious stones. Or some humorist among the voyagers may have been trying to astonish the stay-at-homes.

This information is taken from a pamphlet written by Wilberforce Eames, the distinguished bibliographer of the New York Public Library, and issued by the library in 1922.



Earliest known picture of native Americans (Brazilian), reproduced from a print published in 1505. Size of original 9½ by 13¾ inches. Note the human carcass hung on a tree and the person at left devouring a human arm. See the story of this print on this page.

Portugal or by his subjects. The people are thus naked, handsome, brown, well-shaped in body—their heads, necks, arms, private parts, feet of man and women are a little covered with feathers. The men also have many precious stones in their faces and breasts. No one has anything, but all things are in common. And the men have as wives those who please them, be they mothers, sisters or friends—therein they make no distinction. They also fight with each other. They eat each other, even those who are slain, and hang the flesh of them in the smoke. They become a hundred and fifty years old. And have no government.

The German text, of which the above is a small part, was a translation from an account of the Portuguese expedition to Brazil in 1501, printed in Latin in Paris in 1504. In the original there is no mention of the wearing of feathers—that was a little invention to explain the costumes shown in the picture of the German artist. In the original it is said that the male Brazilians bore holes in their cheeks, lips, noses and ears, and stuff these holes with blue stones, crystals, marble and alabaster, very fine and beautiful! Medieval credulity still burdened the minds of men in 1504. A possible basis for this absurd statement may be that the writer had seen a drawing

Useless Occupations

Collectanea is informed that a few perfectly good persons, chiefly women, make a good and not laborious living by investigating the effects of lead poisoning in printing houses and typefoundries. It is now more than fifty years since we first got on the pay roll of a printing house. We have set types, pied types and suckled types (occasionally) ever since, and visited printing houses in various countries in two voyages around the world, yet we never ran across one case of lead poisoning. We have met these investigators, who seemed to believe that printers may be exterminated by this fell disease and yet had never themselves seen a victim. We suggest to our Uncle Sam that the appropriation for exterminating lead poisoning be handed over yearly to the Printers' Home of the International Typographical Union. Mr. President-Printer Harding, what say you?

Now we learn from *Printing*, which spoils a page and a half of perfectly good paper in teaching us, that the National Institute of Industrial Psychology is trying to conserve the energies of the hand-set compositors by devising a pair of full-size type cases with a lay that will

almost cause the types to jump themselves into the composing sticks. A million keyboard compositors will be glad to learn that mercy is to be extended to the poor old hand comp. Goodness knows, they need speeding up! The investigator is a Miss M. Bevington, who has turned in a weird report and a weirder lay of the cases, which, as she proves, can be set from so much faster than from the time-honored but not-now-so-much-sought-after upper and lower cases. She gives more space to lower-case w and g than to a. The period has as much space as c, p and b. The lower-case z, j and k are in the uppercase. Miss Bevington, doubtless, earned her salary. All she lacked was a rudimentary knowledge of typesetting. So it goes; with all our advance in science and invention the crop of humbug keeps growing greater and greater, and the noble art of printing is used to disseminate utter foolishness.

* * * *

A Curious Typemaking Patent

UNITED STATES Patent No. 7738, issued in 1850 to Bartholomew Beniowski, of London, gave that gentleman the exclusive right to cast double-end types, the relief face on one end, and the same character in intaglio on the other end. When these types were set in pages, the bottom of the types formed a matrix, from which it was claimed stereotype plates could be cast. His fifth claim related to spaces, and reads: "I claim the process and apparatus, herein shown and described, for facilitating the sorting and distributing of types and spaces, and making part of them (the spaces, presumably) of wood and iron, so that the wooden portion may be separated by means of water (!), the iron ones by a permanent or temporary magnet, and the others into their several receptacles by hand."

* * * *

WE need men to look ahead, but we need more men to do their daily jobs well. If all of us were merely looking-ahead caliber nothing would be done. The ideal man of business is one who does things, as well as plans things and policies, brain and hands working together progressively.

* * * *

The beginning of wisdom in printing is to learn its unseen values—its potentialities as a selling force, and also in saving the user's time.

* * * *

Did you ever notice that the quietest thing about a busy man is his tongue?—Hamilton B. Wood.

DIRECT ADVERTISING

BY ROBERT E. RAMSAY

Author "Effective House-Organs," and "Effective Direct Advertising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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Planning Direct Advertising to Appeal to Farmers

When you stop to consider that the total investment of the United States farmers is in excess of fifty billions of dollars, a greater sum total than has been invested in all our industrial plants, mines and transportation lines added together, you get some idea of the *value* of the farm field. When you stop to consider that the value of one year's products from the farms of America would retire in full all of the United States Liberty bonds, or realize that the value of the eggs and poultry products for ninety days would pay for the annual interest on these mighty loans, you get some clear conception of the *importance* of the farm field.

More than thirty per cent of all the persons in the country live on farms, while in excess of twenty per cent more live in towns of under 2,500 population. William A. Hersey, at the Cleveland direct-mail advertising convention, clarified the last statement by submitting this tabulation on population:

	Over 25,000	5,000 to 25,000	2,500 to 5,000	1,000 to 2,500	500 to 1,000	Under 500*
Population . . .	34,548,945	9,760,300	4,104,061	4,887,736	2,521,293	46,294,977
Do. Per cent . . .	33.7	9.8	4.4	5.2	2.7	44.1
Number towns . . .	270	961	1,172	3,137	3,553	56,638

* There are actually 1,781,077 or 2.1 per cent in 6,673 incorporated towns under 500 in population, and 44,413,900 or 42 per cent in 49,965 unincorporated towns and on farms.

All mining, fishing, manufacturing and transportation could be wiped off the face of the earth and yet if we had farming left to us as a race we would survive. With these staggering facts and statistics before us, we can readily realize the importance of planning direct advertising for the purpose of reaching this enormous potential market for almost any kind or class of merchandise or service.

"How to reach the farm field" is the logical question, and rather than theorize upon it permit me to quote you a verbatim reply given to this question by George B. Sharpe, one of the best-posted farm-field advertising men in the country, a man who for many years was associated with such firms as DeLaval Separator Company, Cleveland Tractor Company, and the like. Mr. Sharpe said at the Cleveland convention:

"I am not selling direct advertising—I am not selling any kind of advertising. I am not interested in one sort of advertising above another. The only thing I am interested in is in finding what sort of salesmanship I can use that will give me the most results per dollar I spend, so that I haven't any ax to grind. We have two kinds of advertising to reach the farmer—the farm paper and direct advertising."

He then went on to explain: "If I have a broadcast message that I want to get to every farmer in the State of Ohio, I believe the cheapest place for me to put that message is in

the farm paper. I don't believe that, except in some unusual instance, it would pay me to make a list of all the farmers in the State of Ohio and circularize them, either with circular letters or any other form of direct advertising. On the other hand, if I have fifty dealers distributing my product in this State (Ohio) and each of those dealers has fifty to one hundred names of farmers who he knows are in the market for the purchase of a tractor (that is what I happen to be selling), and they know these men are financially able to buy tractors, I don't know of any cheaper or more effective form of advertising than by getting direct to those men by mail."

Direct advertising to the farm field immediately divides into two general classes: (a) Strictly mail-order advertising; (b) direct advertising to help the dealer. While this same subdivision can be made of much direct advertising, it is particularly applicable to the farm field, because until the advent of so many flivvers and other automobiles the farmer was the finest prospect in the world for the mail-order house. A bit of digression here may not be amiss. There was a big underlying reason why the farmer was a good prospect for the mail-order house. In former days living upon isolated homesteads remote from towns, and frequently inimical to the towns, many farmers turned to the mail-order catalogue for his needs. The near-by towns had alienated the interest of the farmer through clash of interests and racial and social activities. The townsmen too often looked upon the farmers as so many suckers to be hooked, as one reading M. R. Werner's new volume on Barnum readily gathers. Against this background of mutual distrust and misunderstanding, the improvement of transportation facilities and addition of rural free delivery plus the parcel post heavily multiplied the sales to farmers. The mail-order buying gave the farmer an opportunity to look over a wide variety of goods—far wider than the local stores offered—and offered a chance for securing goods which were different from what the neighbors had. This latter motif of self-expression played an important part. On top of all this the mail-order catalogue seemed, at least, to quote prices lower than the local stores. The letters from the mail-order house were cordial and had a personal tone which created a much friendlier feeling than the contact with the *average* local store. I have given this at length because it gives the reason why and means whereby strictly mail-order advertising to farmers is effective. In other words, if you have to plan a campaign of direct advertising to farmers to get their orders on a strictly mail-order basis, bear in mind the feelings of the farmer and plan your appeal accordingly. He must needs think he is getting a better article than he can get locally; at a price which is lower; and complete satisfaction assured in some manner.

The first rule, therefore, is to tell your story as completely as possible in every mailing and to make it as easy as you can for the farmer to order.

There lies before me from my specimen file a very successful campaign to sell incubators direct by mail-order methods to farmers. It contains twelve mailings, and each mailing is composed of a form letter, filled in to match, accompanied by a four-fold enclosure, and an order blank. All mailings were made in a No. 10 envelope, and the back of the order blank in each case gave the prices on seventeen different sized incubators, from a capacity of 600 eggs to 10,200 eggs. The range of prices from \$170 to \$1,607 gives you some idea of the average sales which had to be made. No. 1 letter emphasized entirely the ease of setting up this particular make of incubator. The advertiser assumed—in the sale of this product—that the farmer was sold on its merits, and he had only to sell the farmer his brand. Enclosed with this letter was a complete exposition in word and picture of the incubator, and how easy it was to set up and thus save—magical word in any place, especially to farmers—money.

No. 2 letter emphasized the fact that experts at agricultural colleges and experimental stations preferred the advertised incubator. The enclosure took the form of a different kind of fold from enclosure in No. 1, and showed pictures of five experts who endorsed the advertised incubator. Within the fold is a list of institutions, said to be seventy-five per cent of all the colleges in America and Canada. The back fold quoted at length six experts.

Letter No. 3 pointed out that in this incubator you could start hatches at different times, and yet with safety. The enclosure had a very large picture of the incubator partly in phantom form to show its automatic regulation.

Letter No. 4 talks to the prospect as if he were planning to start a baby chick selling business. The enclosure changes the makeup again, and is full of letters and pictures that show the great demand there is for incubator hatched chicks.

In No. 5 the letter is for the first time more than one page in length. It covers almost two pages. It tells of the shortage of poultry in the country, and logically leads up to solving this need by buying the advertised incubator—and making money. The enclosure is like that in No. 4 as to fold and makeup, but is filled with letters telling how these users see prosperity ahead for the man who hatches or raises chickens.

No. 6 follows up the point started in No. 5. After deleting the name the letter reads as follows:

The poultry business does pay. Read this letter from C. N. Warner of the Tom's Poultry Farm, Tom's River, New Jersey.

"The following is a report of my work this past season, the fourth year with my Blank outfit: Altogether I set 58,000 eggs in my two 6000-egg Blank incubators. This farm specializes in selling stock and laying out and stocking other farms; and I have sold during the past season 18,000 baby chicks, 5,000 pullets, ranging in ages from three to five months, and 200 breeding cockerels, and have some 300 yet to sell. Besides selling this stock, we have killed over 6000 broilers this year, so you see we have had quite a busy and profitable season."

And the Blank is your one best incubator investment. Read this letter from an expert on incubation—Prof. H. R. Lewis of the New Jersey Agricultural Experiment Station, New Brunswick, New Jersey:

"We have had excellent results with our 3000-egg Blank Incubator. The special feature that appeals to us is in the double temperature control, which maintains a very uniform and constant temperature in all sections."

Order your Blank now to be shipped immediately or later, and get into this profitable poultry business yourself. Or you can telegraph your shipping directions at our expense.

Enclosed with this letter is a facsimile reproduction of a letter the advertiser has received from a Pennsylvania user showing profit of \$5,600 selling day-old chicks.

No. 7 is another two-page letter, and quotes five university professors in an attempt to prove that the farmer takes no chances when he orders a Blank incubator. Enclosed with this is a good-will building enclosure picturing and giving the pedigree of two prize winners in the egg-laying field.

No. 8 goes back to the single-page letter, but quotes two typical users to prove the machine "works." For the first time in this letter the mechanical method of letter emphasis known as the P. S. has been used. It is used to call attention to a booklet enclosed which is furnished to buyers of the Blank incubator for distribution to their customers! Direct advertising to sell direct advertising to help sell goods!

No. 9. The letter is a page and a quarter in length and calls attention to a form of house-organ for buyers of Blank incubators, a copy of which was enclosed. This house-organ tells of "dealer helps" furnished to buyers of the Blank in order to help them to make more money with the device. No. 10 is a single-page letter enclosing two full-page trade journal advertisements.

In addition to these ten letters and enclosures, the firm uses two special letters, one a Question and Answer letter, two pages in length, used as a follow-up a long while after a catalogue has been mailed. The letter used to acknowledge an inquiry and send the catalogue is seven pages, single spaced, by the way! With the follow-up letter is enclosed a postal card asking for details of number of chicks raised, number you are planning to raise, etc. Another special letter used is sent out as a "clean-up" piece and makes an offer of a special egg-turning device *free*, if ordered at once.

I have seen the cost of this campaign and the results therefrom. The margin was approximately five per cent, or in other words, for every dollar invested twenty came back! I have quoted it at length because it exemplifies planning, copy-writing, and mechanical details of an effective campaign of direct advertising on a mail-order sales basis to farmers. Now compare this with George B. Sharpe's rules for writing successful farm copy: "The average farmer is more interested in knowing the service an article is going to give him than a lot of detail about its mechanical construction. The message should be clear and to the point and not a lot of glittering generalities. If you can get your argument across in illustration, so much the better. The right sort of an illustration may often show at a glance an idea that you couldn't get in a dozen paragraphs. Remember, too, that the farmer's office and his home are identical, and in almost every purchase made on the farm each member of the family is interested. . . . Visualize, if you can, how the average farmer gets his mail. The R. F. D. man pushes it into the little tin box on the side of the road. That's one reason why, for years, I have recommended folders not over four inches wide."

The farmer of the vaudeville stage, with his "By heck" and scrubby goatee, is a thing of the past—if he ever existed. I have spent eight years in the farm field, have visited farmers all over the South, and can sincerely second Mr. Sharpe's remarks. My personal experience, however, covered the second subdivision of selling to farmers via direct advertising—namely, selling with the aid of the local dealer. In this field perhaps more readers of THE INLAND PRINTER will be called upon to produce direct-advertising units and campaigns than in the strictly mail-order sales field.

Thousands of large and small manufacturers, many wholesalers, to say nothing of innumerable retailers, have the problem of utilizing direct advertising to help sell the farmer by and with the aid of the retailer. Outstanding in this field we find Hart, Shaffner & Marx, Chicago clothiers. They mail millions of personalized style books, with the name of the addressee actually imprinted right on the front cover of the style book itself, and send their dealers special letters to appeal

to the farmer field. Here is an example of the style of copy that is used by Hart, Shaffner & Marx for farmer appeals:

You want the kind of clothes that don't cost a barrel of money, the kind that wear well and give you a decent appearance when you are in town or at church, or at the fair.

We recommend Hart, Schaffner & Marx clothes to you because this concern makes suits in dressy worsted cloths at \$00, \$00, \$00, and \$00 that give you your money's worth.

You will find here good, warm sensible overcoats at \$00. We also have shirts, ties, sox and underwear, everything for fall and winter.

You can have your money back if you are not satisfied with anything you purchase. We make no extravagant claims. We prefer to let the goods speak for themselves.

Plain, down-to-earth copy, slightly colloquial in its expression, sent out over the name of the dealer, *sounds* — when the farmer reads it — as if the dealer might have done it himself, and thus gets in the cordial tone which is one of the trump cards of the mail-order house, as we have seen.

In preparing direct advertising for the dealer to send out to the farm field — or any other field for that matter — try if possible to give the other goods which the average dealer sells a chance for attention. Note how H. S. & M. have mentioned items they do not make nor sell. Of course if the dealers distributing your product are diversified this is not possible.

At the Atlantic City convention in June, J. S. Older, of Armour & Co., Chicago, cited a most illuminating instance of how direct advertising helped even the local butcher in selling the farm field. The salesman agreed with some small meat market in the Northwest farming country if they would take a whole car load of fresh meat, that the Armour advertising department would help to move it. The car was shipped so as to arrive on a Saturday, and the day before the farmers near-by received a letter over the dealer's signature inviting them to come in on the following day and get a quarter (or more) of beef for the week-end and later use. So successful was this single letter that the following Saturday the dealer required two carloads of fresh meat, and the same letter sent out to another list sold two cars!

The United States Cartridge Company not long ago informed the writer that nearly twenty-five per cent of all the advertising the company does is "direct advertising in way of local circularizing sent out over the dealer's signature," in this case largely for the farm field. Sherwin-Williams Company, Cleveland, Ohio, are large advertisers for dealers' use and especially in the farm field. A. J. Reiss, manager of their dealer service department, explains the method of cultivating such sales as follows: "The first thing we do is to pick out the man we want — not the man we can get the easiest. We next figure out the trade possibilities of the town. This is done through the chambers of commerce, through the postmaster, and by other sources which are available. Then we try to get the mailing list of interested people — not the consumer right off the bat. Next we get a list of the dealer's customers. We go after them with a certain line of talk which appeals to a person who is already dealing with that merchant. Then we will circularize the large lists of farmers, and maybe the lists of housewives, each with a different line of talk. We use the penny-saver envelopes with the green stamp. We had formerly used the two cent stamp, but we found by actual test that the one cent penny-saver envelope gave us just as good results. . . . I want to speak a word for the poor misused handbill. We use it, and we get good results from it. We use it especially on special offers. Sometimes we use it as an enclosure with our personal letters; sometimes we send it out as a letter itself. . . . I don't think any letter that is selling to the consumer for the dealer ought to be sent out without being illustrated. . . . An enclosure is another good adjunct."

Whatever you do for the dealer, make it appear as if it were done by him — not that his name was stuck on as an afterthought! In order to get business for the dealer, generally speaking, the copy you write for use over his name will be of the strictly mail-order variety so fully described in the first part of this article. My opinion is that all too many people labor under the mistaken idea that farmers have a whole lot of time on their hands — can read letters of many pages. The most productive direct sales letter written by me personally was but a single page in length, supplemented by a typewritten endorsement from some other farmer, located as near geographically as we could find. This is the letter:

Dear Sir:

You naturally want to get just as good fertilizers for your own farm as you can with as little expense as possible.

We believe that there are no better fertilizers on the southern market than Blank's. We have been making them for almost thirty years and thousands of satisfied users tell us that they are good. Read on sheet attached what just one of the Georgia users says.

Perhaps you have been using Blank's; if not, we want to show you why it is to your interest to do so, and to arrange to supply you direct, unless it can be arranged to supply you more advantageously in some other way.

So that we may give your actual needs intelligent and careful thought it will be necessary to ask you to fill out the paragraph that suits your case — owner or renter, or both — and return the attached postal card. Sending this information will not obligate you in any way to buy Blank goods, but you will, we honestly believe, want to buy them when we show you it will pay you to do so.

Please note particularly whether or not we have your name spelled correctly, and the initials right, also whether or not the postoffice address is the right one and on what rural free delivery route you live. Also that we may figure on correct freight rate, please give the point on the railroad at which you would want your fertilizers delivered.

Yours for increased crops at a less expense to you.

Lest you wonder why so much stress was made as to correct initials, etc., permit me to explain that was the way we got credit information and a legal order without seeming to do so! Some 2,000 of these letters brought in 234 replies, resulting in \$5,790.02 worth of traceable business. As the cost was less than \$100 it was a highly profitable letter! Yet it is simply one straw which shows the way the wind is blowing. Think of the possibility of selling direct advertising to reach this 50-billion dollar market that has been known to have a crop return of nearly half that sum! Moreover, remember that almost any dealer campaign must in some measure be aimed at the farm field.

OBSERVATIONS-AT-LARGE

BY CLARENCE T. HUBBARD

Every family should have its printing relations.

Ladders were meant to climb, not to walk under.

Quiet printers do not always make a business sound.

Some printers do a lot of business; others stand a lot.

The "dotted line" might be referred to as a *periodical* venture.

Some people suffer from indigestion; others from inward-gesticulation.

A close contact with a customer may lead to some smashing good arguments.

Some salesmen manufacture arguments out of whole cloth; others fabricate.

Some Practical Hints on Presswork

PART V.—BY EUGENE ST. JOHN



EEPING QUALITY OF INKS.—This feature of inks, more especially the colored inks, is so uncertain that many large users have, for safety, adopted the plan of carrying just enough ink for immediate use, letting a large order come from the inkmaker in installments as needed, with the agreement that any and all inks not in workable condition must be made so at the inkmaker's expense, or returned unpaid for, without expense of any kind accruing to the buyer.

A formula for a given ink may be chosen from several hundred raw materials and these must be bought in the open market by the inkmaker. To say nothing of accidents which may happen during inkmaking, it is apparent that the chances of turning out a printing ink which will not keep are multiplied by the widely scattered sources of supply of the raw materials. Then again the inkmaker must carry an enormous stock at all times, not only to meet orders for what may be termed standard inks, but also to be prepared promptly to meet special requirements which are innumerable.

So many materials (and these are handled by so many individuals) are used to make ink that it is remarkable that uniformity of product is so closely approached even by the careful testing exercised in the purchase of the raw materials, during manufacture and again before shipping.

LIVERING.—Perhaps the most troublesome mishap that interferes with the keeping of printing inks is what, in the vernacular of the pressroom, is termed livering. The ink turns into a semisolid liver or rubber like body which, if not noticed at the start, renders it unfit for use and then it may only be utilized by cutting and regrinding with mineral oil, which unfits a high-grade ink for the class of work for which it was intended.

This change in the ink, termed saponification, had long ago been noticed as an identical phenomenon occurring in not only the ordinary paints of the paint and varnish industry but also in the tube colors, prepared with utmost care for use by oil painters in works of art. At first the fault was ascribed to certain pigments, later to too great an affinity of certain pigments for linseed oil varnish and to an unavoidable oxidation of the varnish. Again it was described as a souring of the varnish caused by free acid or alum, which acts as an acid, in the pigment.

The latest explanation, and it seems to be the most logical, is that enzymes evolved by the micro-organisms in crushed linseed oil attack the oil and split it up into its free fatty acid and glycerin. The fatty acid formed will react with basic pigments to form metallic soap. Some of this soap or liver which was once printing ink is so hard it can scarcely be dented with a knife.

The use of cheaper substitutes for linseed oil which contain large quantities of rosin (resinic acids), as well as acid rosin driers, has increased livering.

To avoid livering it is recommended that the raw linseed oil should be sterilized after crushing by heating rapidly to 100° C., immediately withdrawing the heat to avoid oxidation, and allowing the oil to cool. This also refines the oil and increases its clarity.

Oils should be well filtered also, as those with a large percentage of foots are always dangerous to use with basic pigments.

Having rapidly noticed the principal distinctive qualities of printing ink, it is now necessary to make a thumb-nail

sketch of its manufacture in order that we may finally intelligently apply the knowledge thus acquired.

VARNISH MAKING.—In the manufacture of printing and lithographic varnishes for high-grade inks the principal ingredient is boiled linseed oil. It is necessary to produce a partially resinated, partially decomposed oil which will leave no greasy stain on paper and not penetrate through to the reverse of the sheet, a defect noticeable in many specimens of early printing. A thoroughly refined, sterilized and aged oil (well tanked) is necessary to produce the finest qualities of varnish.

Linseed oil is hot pressed from the seed of the flax plant. The colder the climate in which the seed is grown the better are the drying qualities of the oil. The seed is generally stored three or four months before crushing. By the older method the oil after pressing with steam and hydraulic pressure is stored in tanks for a year or two to allow a gelatinous deposit or sediment called "foots" to settle, as such matured oil yields the best qualities for varnish making. Various rapid processes or short cuts for refining linseed oil are employed, but all have a more or less injurious effect on its quality.

Linseed oil is converted into a drying varnish by various methods, depending on the use intended for the varnish. For use in printing ink about 700 pounds of linseed oil is heated in a copper kettle, about two-thirds full, over a fire. At first the oil is gently heated to remove moisture, then the fire is increased until volatile, pungent and disagreeable smelling products are given off at from 480° to 520°. After an hour or two at this temperature a red skin forms, which is skimmed off to avoid coloring the oil. The temperature is now increased to about 600° for half an hour, when the fire is allowed to die down or the kettle removed from it.

According to the time spent in boiling, the viscosity of the varnish is determined. This is what distinguishes printing and lithographic varnishes from varnishes for other uses; it is mainly a question of higher temperatures for a longer time.

When great body is required without recourse to long boiling, rosin may be added; or for the better grades balsam of Peru, Canada balsam or copaiba balsam may be used instead of rosin. Other materials such as wax, soap, castor oil or tallow may be added for certain purposes.

DRIERS.—The drying qualities of linseed oil are increased by adding to it — during boiling or after it has been converted into varnish — metallic salts or oxids of lead, manganese, zinc or cobalt. Drying may be by evaporation, absorption or oxidation. Any of these processes is hastened by heat, light and an abundance of fresh air. Drying of an ink by evaporation is exemplified when volatile liquids are employed, as in rotogravure inks. The other processes of drying, by absorption and oxidation, are generally employed in printing inks. Drying by absorption is hastened by increasing the penetration of the varnish by decreasing its viscosity and body; drying by oxidation is accelerated by adding metallic driers up to a certain percentage, beyond which it is useless to go, as an excess of drier only increases viscosity without accelerating drying. Drying of linseed oil varnish may not be accomplished by oxidation in less than three hours by any known method.

The phenomenon of drying by oxidation as exemplified by linseed oil varnish may be briefly described as follows: Oils used in printing inks divide into two classes, first, mineral oils, which contain carbon and hydrogen, and animal and vegetable oils, which contain carbon, hydrogen and oxygen. The latter are known as true fixed oils, not to be distilled without decomposition.

These true oils are mixtures of neutral glycerids or combinations of fatty acids and glycerin. The fatty acids divide into two classes, one the saturated fatty acids and the other the unsaturated or unsatisfied fatty acids. When the latter class preponderates the oil has great ability to absorb oxygen because of these unsatisfied or oxygen-hungry fatty acids. The greater the proportion of oxygen an oil can absorb the greater are its so-called drying properties. In the case of linseed oil the term drying means that it slowly absorbs oxygen from the air and gradually changes from a liquid to a solid state with an increase in weight of from ten to twenty per cent. Only one other known oil, perilla oil, can absorb as much as twenty per cent of oxygen.

After it has changed into a solid by oxidation linseed oil is known as linoxin, and this change may be accelerated by adding driers of metallic origin, such as borate, linoleate and resinate of manganese, borate and linoleate of lead and cobalt linoleate, up to a limit of not more than three per cent. As with other ingredients, the proportion of drier must be suited to the pigment of the ink, and this is one of the problems of inkmaking solved only by long experience. Every inkmaker has hundreds of secret formulas for securing certain effects,

and the successful working out of these formulas is the real inkmaking. The materials used are known to all. How to select and treat these materials and then combine them are the trade secrets.

Driers work by carrying oxygen to the linseed oil more rapidly than it can alone absorb it. Just how fast a given oil can absorb it depends on its source and treatment. If too much drier is added the varnish becomes sticky without drying faster. Therefore, the proportion of drier must be adjusted.

ROSIN VARNISH.—Rosin oil varnishes are made from the common rosin of the pine tree. By repeated distillations the crude rosin is converted into refined rosin oil. Of great importance are the choice of the right grades of rosin and careful distillation. Rosin oil varnishes, while less costly than linseed oil varnishes, are just as necessary and important in their field, which is in those inks required to dry by oxidation and absorption, but principally by absorption. Linseed oil varnish is indicated when drying is by absorption and oxidation, but principally by oxidation.

In the lowest grades of ink required to dry entirely by absorption a varnish made up of mineral oils, rosin and rosin oils is employed.

Letters to a Printer's Devil*

BY R. T. PORTE

CINCINNATI, August 12, 1921.

MR. R. T. PORTE, Salt Lake City, Utah.
Dear Sir: We won the game. We have won five games out of the eight we've played. That isn't so bad, is it? There was a hot argument about who would umpire. The other team said that sister's fellow was to be the umpire, and we said not. It looked like no game, but finally we said they could have him to umpire; that we could beat both their team and the umpire, and that they couldn't win without the umpire.

I read all you said about the alphabet and read the book also. So did Mr. Penrose, and he was interested, too. He said that type used to be called names for the various sizes, not six-point and ten-point, and all the rest. I thought maybe you did not know this and would tell you, and that perhaps you might write me more about type. Setting type all day gets tiresome, and now Mr. Penrose has me distribute type sometimes. I have to be careful that I get the right size type in the cases. I hope to be able to set a job up some day. I have already set straight matter and a program.

Everybody tells me to say hello to you. They all want me to read your letters to them.

Your friend, JOHN MARTIN.

SALT LAKE CITY, UTAH, August 30, 1921.

My dear John: Your letter of the 12th with the news of the victory was welcome indeed. I am glad that your sister's fellow was the umpire, and that you won with him as umpire. By the way, you have never told me his name. I am taking a liking to that fellow, as he must be a straight shooter who does what he thinks is right, whether anybody likes it or not. That kind of a fellow usually wins out in the long run.

Do you know, John, that running a business is a great deal like playing baseball? Victories are not possible every day, and while some of the teams win more than others do, just as some business houses get more business than others, even

*Note.—This is the tenth of a series of letters between Mr. Porte and a printer's "devil," in which Mr. Porte gives the young apprentice much helpful advice and encouragement on problems connected with learning the trade. Copyright, 1923, by R. T. Porte.

the teams at the bottom are sometimes able to win from the leaders. They do not lose all the games by any means—they simply do not win as many as the other fellows do. Every team starts out to be a leader and fights to win every game, if it is a worth-while team. It has to suffer defeat at times, but that does not prevent its fighting for the next game. The team that is continually thinking of its hard luck, and that it is the fault of some one else that it did not win, never gets any place. But the team that forgets the defeat of yesterday and fights for the victory today is usually the big winner in the end.

The printer who is continually "crying" over losing a job today, and keeps thinking about that one, forgetful of the fact that that particular job is gone and that there are other jobs to be had, does not make much of a success in this world. The printer who thinks he can by some method secure every job that comes his way is likely to wake up and find that the others get work just the same, and that if he tries to obtain work by crooked means and dishonest business practices he soon reaches the bottom of the list. I have never yet found a printer who succeeded by dishonest methods—and habitual and intentional price-cutting is one dishonest method—while those printers who fight for business by honest competitive methods always win.

The young man who starts out in business life with a wrong viewpoint does not make a success. If he gets it into his mind that his employer is trying to do him in wages and is making vast sums of money from his toil, and that he is not being treated fairly and squarely, he seldom amounts to very much. His mind is upon the wrong thing, and he will never succeed. The man who thinks he is "abused" and ill treated has his eyes on the ground, not on the things that make for success. In these days no one wants to "grind down labor." It does not pay. I hope you will ever carry the spirit into your business life that you do in playing baseball. Take the defeats of today, but think of victory for tomorrow. While things may seem against you, and the umpire makes what you think are wrong decisions, remember that you might be in the wrong, and that the surest way to be victorious again is to show that even wrong decisions will not make you stop trying for victory.

It is also good news to hear that you are still setting type, and also that you are distributing type now and then. Yes, I am aware that instead of the present point method names were used to designate the various sizes of type, and that even the names did not mean that all typefoundries made type exactly the same size by that name, although in the past fifty years this was not so common. Benjamin Franklin used to cast his own type, although his grandson entered the employ of a typefoundry and started to learn to cut type faces. Before that day every printer was his own typecaster, and in all countries printers developed their own types and cast them. But others, wishing to start up, bought types of those printers, and finally enterprising men started out to supply not only types but presses and other machines needed by printers.

It is said that Gutenberg had a wine press maker make his first press, although from the pictures I have seen it looked more like a cheese press. There are so many "romantic" stories about the founding of printing that one has to be very careful about believing them.

Printers gave up the practice of casting types, and foundries started. In England the great foundry of Caslon — which is still in existence — made type for printers in America, though not for long. The first American foundry was started in Philadelphia, I think, and others were started later. Naturally the names used in Europe for the various sizes of types were adopted, such as diamond, nonpareil, brevier, bourgeois, long primer, small pica, pica, English, great primer, and others.

A little over thirty years ago it was found by the founders that printers were complaining that the various sizes could not be used with one another without cardboard, or paper and other inconveniences; also that shorter working hours were coming — with higher wages. Some thought inevitably had to be given to the matter of efficiency. This led to the study of a method of standardizing sizes, and the present "point system" was devised.

From the beginning nonpareil was just half the size of pica. Most of the leads were one-third of nonpareil, and slugs were nonpareil in size. Most slugs were cut to even picas or nonpareils, and these sizes were adopted as standard. A lead was counted as two points, nonpareil as six points, and pica as twelve points. With this basis, it was necessary to resize nearly all the other old sizes, with possibly the exception of great primer, which was always three times the size of nonpareil. Brevier became eight-point, long primer ten-point, small pica eleven-point, and so on. Each of these sizes had to be changed slightly, and for a time this was very inconvenient where both the point-size types and the old body types were in use in the same office. Of course today this does not occur, but it meant for a time that two kinds of quads and spaces had to be kept on hand in every shop.

Like all other reformations, this change came slowly, and not without much bitter comment. It did not take long for the old-time printers to realize that the point system was far superior to the old method, and typefounders began to recast their faces on the new standard, some recutting their faces to make them more usable for the new sizes.

The next important change — as important as the point system — was the idea of having all types of a certain size line at the bottom, and also of having all the various sizes line at the bottom by the use of leads, thus making possible capital and small capital lines from two sizes of type and permitting the use of bold face in conjunction with light-face type for emphasis. It has become a common thing in modern printing to have all types line, and now it seems strange to think that types were not always so made. Three standard bases were used. Regular lining type was that used on body types and display types, while script line, with a larger bottom shoulder, was used for script types, and title line was used for all cap-

types, such as lining gothics, etc. This meant that the older typefoundries had to recut nearly all their faces and again recast them, in spite of much opposition on their part. Printers at once grasped this new method as a real change for greater efficiency, and typefoundry after typefoundry fell into line, until now in America type is cast to the point and to the line.

The third great change in types was what is known as "point set." Not only are types cast as to point depth, but also to points in width. This change is not yet complete, though most new faces are made in this way. It makes for easier composition, but this change was not quite so important a revolution in typecasting as the other two.

To a great extent higher wages and shorter hours helped to force these changes, and today a man can set a job in about half the time required thirty or forty years ago. It was no common thing for a compositor to take two or three hours to set a letterhead, with many faces of type and much twisted rule. The compositor that today does not set a letterhead in half an hour is in danger of being called on the carpet. With the material he now has, there is not much need for taking longer, unless there is a great deal of composition. In most cases this is sent to a machine to be cast, and but a few lines are set by hand.

What changes will come in the future? Who can tell but that the next thirty years will bring even greater changes? Of course it does not now seem possible.

It is a surprise for me to learn that others like to read these letters. They are meant only for you, John, to help you to understand better what you are trying to learn, and to guide your mind along channels of right thinking. But if others get pleasure from them I am quite content.

Yours very sincerely, R. T. PORTE.

VITAL JOURNALISTIC STATISTICS

American, Canadian and Newfoundland publishers are now bringing out a total of 22,358 publications, of which 17,627 are newspapers, daily, triweekly, semiweekly and weekly, says *The Fourth Estate*, basing the information on the tables in the "Ayer Newspaper Annual for 1923." Daily newspapers decreased in number during the year from 2,517 in 1921 to 2,492 in 1922, a drop of twenty-five, which is largely explained by the favorable reception publishers in "overnewspapered" cities have given the consolidation idea.

Latest figures for the United States and its territorial possessions show that eleven dailies disappeared during the year, the total dropping from 2,382 to 2,371. Seven dailies were discontinued in the New England States, ten in New York State, three in the South, one in the western States, and three in the Pacific Coast States. Gains were made in the Middle Atlantic States, which increased four, in the Middle Western States, two; in outlying districts, seven.

Daily newspapers in the United States and Canada distribute 33,000,000 copies daily, the Ayer Annual estimates, this being divided 20,000,000 among evening papers and 13,000,000 among the morning. Circulation of Sunday newspapers is placed at 19,000,000.

Among the weeklies there was an extensive mortality during the year, for in the United States and territories 124 disappeared from the list. In Canada and Newfoundland there was a gain of six. Of the total of 14,515 weekly papers 11,500 are country and small-town newspapers, the annual says. The rest are religious, agricultural or class publications or city weeklies.

The table shows that monthly publications are next to weeklies in number. There was a gain of 163 in the monthly field, of which 118 were in the United States and possessions. Total number of publications of all classes in the United States, Canada and Newfoundland increased by five, but there was a decrease of 31, from 20,887 to 20,856, in the United States.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Offsetting Unavoidable

A northern New York pressman sends a specimen of press-work in which a solid plate gave trouble owing to offset. He wishes suggestions toward preventing a repetition.

Answer.—Because of the nature of the stock and the solid part of form it will doubtless cause trouble if the freshly printed stock is not racked in small piles. We believe that the form could stand at least another four-ply cardboard under the tympan. The impression is very light, and as a consequence you carried proportionately more ink. Try more impression, and rack in small piles.

Halftone Fills Up

A Michigan printer sends a specimen page of a publication showing a halftone of a piano, and asks our suggestions toward improvement. The halftone is the only part of the page that is printed unsatisfactorily.

Answer.—We are unable to give a reason for the spotted appearance of the plate, as the type and lower plate appear to print legibly. The upper part of the plate could stand a trifle more impression, as the legs of the piano show slight indentation. If the plate rocks or tilts when under pressure it may cause a slurring, which will quickly fill up the lines.

To Make a Hard Counter Die

A Philadelphia printer desires an especially hard counter die for cameo embossing, and asks for suggestions.

Answer.—We suggest that you try a counter die made from a piece of a phonograph record. Cut a piece a trifle larger than needed, lay a piece of sheet iron on a gas plate and when it is quite hot lay on this heated iron the piece of phonograph record. After a short time it will become quite plastic. Have the press ready and have a few daubs of varnish on the platen where the heated piece of record is to be placed. When it is placed in position bring the press to impression position and allow it to stand about ten minutes. By this time it will be cool and the press may be brought to position to examine counter die. To prevent the material adhering to the die place a sheet of tissue paper over the face of the die. Another method of procuring a hard die is to make a counter die of soft sheet lead. This sheet lead may be procured as thin as $\frac{1}{16}$ inch. To make the counters fasten the plate in position in the usual manner. Place the piece of sheet lead on platen where it will receive the blow from the die. Of course provision will have to be made in advance to cause the adherence of the sheet lead to the platen. When the first impression is pulled and the press is allowed to remain on the impression for about ten minutes, the press may be brought to a position to examine the relief effect produced. If it is not sufficiently raised more impression may be applied and the press again brought to impression position, where it should again remain for a short period and an examination again made. Repeat operations until satisfactory relief is secured.

We do not know whether you have tried a much older method than these suggested; that is, to fasten a sheet of millboard or strawboard to the surface of platen by glue or No. 6 varnish. Pull an impression on its surface to identify outlines. Rubbing a little ink on each corner of the plate will be sufficient to show. Paste a piece of wedding bristol board on the strawboard, and allow the press to stand fifteen minutes, then withdraw pressure. Repeat with another sheet of the same material, and when pressure is withdrawn a fairly sharp relief should be visible. With a sharp knife chamfer the card close to the design and rub down edges with fine emery paper so as to avoid the shiny marking on the back of the embossed card.

Slurring on Blank Form

A West Virginia printer submits a blank form with a number of vertical rules showing slurring, and asks how to correct the trouble. He also asks how to level up platen on which the impression had been changed.

Answer.—We suggest that you lock up a large letter W in each corner of your chase and place about four sheets of tympan on platen together with the usual sheet of thin press-board. Pull an impression on the top sheet or on another sheet. Then adjust the screws so that all letters will print with equal legibility. When this is done you have your platen and bed uniformly even. The rule form blank we have returned to you, with the suggestion that if it is possible the form should be turned upside down where the slurring occurs and short grippers run up between the rules. The grippers will press the sheet to the platen firmly and exclude the air. Another way is to extend two pieces of twine across between the two grippers and attach a piece of cork on the cardboard. The cork will be about one-quarter inch thick and will strike in the form between the up and down rules. (Of course in this case the cross rules will not be used.) The pressure of the cork during the impression will hold the sheet firmly and should prevent slurring. Be certain that the cardboard is properly attached to the two pieces of twine. This method of using cards, or twine and cork without the cards, will help you in many places. Be certain that the cork is thick enough to give proper pressure; otherwise you secure no advantage from its use. The use of extension grippers is a much better plan when the grippers are available.

Printing on Black Fiber on Platen Press

A Connecticut concern desires to print with white ink on black fiber about $\frac{1}{16}$ inch thick, the printing to be strongly indented into the stock. He asks if it can be done on a typographic press.

Answer.—This fiber can be printed on any platen press by using a suitable form. White ink will transfer and show white better from a rubber plate than from an ordinary type form. If, however, it is desirable to use letters that punch in, it may require type of brass or steel. If surface printing is

sufficient, the use of ordinary type or electros will do. A die press is not needed. If you desire to use a white ink that is opaque, secure "cover white" and add No. 7 varnish to this ink. It will give better results than the mixing white.

Foundation for Newspaper Press

A western publisher asks several questions regarding a press which he is operating.

Answer.—We suggest that you first get the right amount of tympan on the cylinder. Attach sufficient paper to the cylinder so that when a straight edge is placed on tympan and over cylinder bearers the tympan will be about four sheets of news higher than the bearers. Remove the bed bearers and secure a large metal or a wood type that is just type high. Clean cylinder bearers and the place the bed bearers occupy. Turn the press so that the cylinder is down in printing position. Push the metal letter through under the cylinder bearer on each side. If it goes through easily lower the cylinder a trifle on each side. Continue the test, and each time lower the cylinder until you can not push the letter through easily. When the cylinder is finally set low enough you should be able to drive the letter through with a piece of furniture and a mallet. Then put on the bed bearers and this should be correct setting of the cylinder in default of a regular testing block. To set the air cushions will require a little experimenting, as ordinarily they are set for the varying speeds you may run the press. If you operate the press on one speed only, you should be able by a little experimenting to get the air springs to allow the press to carry over centers without too much strain on the press. The press should have a secure foundation. If you make a concrete foundation the floor should be cut out, and before it is laid a fish plate should be placed under each stay rod, which should run up from below the cement. The foundation should extend at least twelve inches outside the edges of the press frame. An ordinary floor laid on 2 by 12 beams will not be a stable support for the press you mentioned.

Testing Contact of Cylinder and Bed Bearers With Ink

A Canadian pressman submits a magazine cover having a slurred edge, which is described in the following letter: "You will notice a slur along the back edge of the magazine cover page which we are sending you. This slur was noticeable from the beginning, but not so prominently as on the sample, which was taken after 50,000 impressions. The form was run on a _____ press. The packing at its highest point was level with the bearers when tested with a twenty-four-inch steel square. The cylinder was on the bearers throughout the printing stroke. I made the test as follows: First a film of ink was placed on the cylinder bearers and then an impression taken on the packing. This squeezed out any surplus ink. The bed bearers were wiped, but the film was left on the cylinder bearers; an impression was then taken on the proper stock and a mark was plainly visible the entire length of bed bearers. I find this method of testing the cylinder far more accurate than using tissue paper, because the film left on the cylinder bearers is less than .001 inch. To get sufficient impression and still keep the packing down I had to carry the cut about .004 inch above type high. I took care it did not rock, interlaying instead of underlaying. The cut was mounted on wood. The tight packing consisted of drawsheet manillas, loose packing of five sheets of thin supercalendered book, one sheet of newsprint, two spot-ups and manila drawsheet.

Answer.—The manner of testing with a film of ink is no doubt accurate, and as the cylinder bearers were evidently in a close union with the bed bearers during printing operations the cause of the slur and the consequent wear of plate is that the plate was a few thousandths of an inch higher than bed

bearers. This apparently being necessary, you should have divided the amount, adding one-half to the packing and the other half under the plate. Another method is to slightly increase the pressure by screws, which, of course, will prevent any possible rise of the cylinder under the heavy strain. If a similar job is again on your press try dividing the excess impression.

Do Not Reduce the Ink for Bond Paper

A Missouri printer submits a letterhead which was not satisfactorily printed, and asks for suggestions. Among other things mentioned was that the ink was thinned with the hopes of correcting the appearance of the letterhead.

Answer.—The ink used evidently was unsuited for the stock, or perhaps the rollers were too hard. For bond paper use the stiffest green ink you have. It should be used without any modification, as any thinning or reducing agent will attenuate the ink and cause it not to cover well. Consult your ink dealer in the matter, and obtain a tube of the heavy bodied ink.

Seeks Information on Slip-Sheeting Methods and Devices

A large printing concern writes to the effect that any information regarding slip-sheeting methods and devices will be gladly received. The letter reads in part as follows: "We do a great deal of slip-sheeting with two-revolution presses, and with platen presses of the Colts Armory type. We should like to know all there is to be known about methods, devices or machines to put slip sheets in, and to take slip sheets out. We do a relatively small amount of gathering on regular book-work, but a large amount of sample-book gathering, taking different single sheets of various weights. We are not seeking extreme speed, as it is a principle of this office that everything is under practically constant inspection, but we can inspect somewhat faster than required by our present mode of gathering." We shall be glad to transmit to our correspondent any information of the nature desired.

To Print on Aluminum and Tin

We recently received two letters similar in nature, one from a printing concern desiring to produce tin signs, and another from a firm asking for suggestions for printing on aluminum. If it is desired to print on metal and the work is not required to be of exceptional merit it can be done from a rubber plate. If, however, a person desires to print tin signs that will have artistic merit the work will have to be done on a tin printing machine. This is a specialty line and is not done by typographic printers at all; it is lithographic work.

Cutting and Printing on Page of Magazine

A Pennsylvania printer submits a section of magazine showing a coupon which is to be printed and cut without becoming detached. He asks for suggestions toward improving the appearance of the page, also for advice on other matters.

Answer.—We believe that it is a better plan to outline the coupon with dotted rule and suggest that subscribers cut out the coupon, rather than attempt it on the press during printing operations. Even if you were to use perforating rule to cut the coupon and not detach it wholly from the sheet, it may give trouble going through the folding machine. If, however, you find it necessary to use cutting rule, the rule should be the hardened kind and should impinge on a piece of stencil brass attached to the top sheet. This kind of cutting rule will hold its edge better than the softer kind. It may be procured from any type foundry. We believe it is practical to print one thousand an hour on the job. The plates should stand up for more than 100,000 if the makeready is properly handled. Of course you should figure on changing the top sheet several times at least during the run.

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To obtain a novel effect in an illustration and at the same time retain and enhance the artistic appearance is much to be desired. This has been accomplished in this halftone, the tapestry effect in the screen giving the illustration a far more attractive appearance than would the ordinary screen. The engraving is shown through the courtesy of Jahn & Ollier Engraving Company, Chicago, Illinois, by whom it was made and used as the central panel in a decorative border in their magazine advertisements

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

Symmetry and Balance

A reader of this department who feels that in Fig. 2 he made an improvement over Fig. 1, title pages of different issues of a folder listing securities, has sent them here for our decision. Since this is everyday sort of display, a kind of work such as every compositor is called upon to execute almost every day, we feel it worthy of extensive analysis thus publicly,

away from the usual style strikes one forcefully because it is different, not better. However, if we desire to get away from the conventional plan of centering, which provides the most pleasing results through symmetry, and arrange our designs out of center, we must make sure that they are balanced, for nothing in printing, as elsewhere, can please the eye which

INVESTMENT OFFERINGS FEBRUARY 1923

SHE month of January has brought forth a number of new high-grade bonds issued on a desirable solid basis. We have purchased several blocks of the better issues for our own accounts and recommend them for investment.

LAIRD BISSELL & MEEDS
INVESTMENT BANKERS
MEMBERS NEW YORK STOCK EXCHANGE
DU PONT BUILDING, WILMINGTON, DELAWARE
120 BROADWAY NEW YORK CITY

INVESTMENT OFFERINGS DECEMBER 1922

CHE policy of consistent purchase of only high grade bonds pays in the long run, regardless of the course of the market. We suggest that our customers take advantage of the present recession in prices to purchase high grade bonds and dispose of second grade securities.

LAIRD & COMPANY
INVESTMENT BANKERS
MEMBERS NEW YORK STOCK EXCHANGE
DU PONT BUILDING, WILMINGTON, DEL.

FIG. 1.

or, as the real doctors would say, through the medium of a clinic. Many of our readers should thereby gain.

Our readers will note that the general arrangement of the two pages is the same. The first thing to determine, therefore, is what's wrong with the general form, or design. The pages are not pleasing, that is sure, and the main reason that they are not pleasing is their lack of balance. A display design that is not symmetrical can not be as pleasing as one that is. Remember that. It may be more interesting and striking, because most designs are symmetrically arranged; getting

appears to be unstable. If it were desired that this design should avoid the conventional centered form, then, with the title in the upper left-hand corner, the group made up of the signature ought to have been in the opposite corner, the lower right-hand corner. There, it would exert an effect on the right side counterbalancing the lines of the title on the left. This would make an interesting page, for, as arranged in both instances, the lack of poise overcomes whatever distinction there is, and at the same time a more agreeable page would result — and one that would not give a reader the jitters.

FIG. 2.

In general, therefore, the two pages, following the same general form of arrangement, are of equal merit. Where, then, does Fig. 2 afford an improvement over the original, which our friend and correspondent says it does?

In Fig. 1 the date is larger, but not enough larger to afford any worth-while advantage from a display standpoint, from which point of view that line in Fig. 2 is sufficiently large. In Fig. 1, however, the line is too large from the standpoint of appearance, because the striking difference between the upright letters of the title and the sloping italic letters of the date is emphasized. A large blemish is more pronounced than a small one, and the contrast of italic capitals with roman capitals is most pronounced and jarring. Indeed, a line of italic capitals can not be pleasing and, so, ought to be avoided. When a line of italic is desired in order to set something out through contrast, one should by all means use lower-case italic. The lower-case provides a very good contrast to either capitals or lower-case roman, and a more graceful and pleasing line than italic capitals, for the characters in themselves are more attractive both individually and in mass. Then, too, the spacing of italic capitals is difficult; at least more care is required for the same result than is necessary when any of the other letter forms are employed.

In both Fig. 1 and Fig. 2 the month and year are quite widely separated and the gap between them also tends toward a lack of symmetry and balance, because the two units of this

INVESTMENT OFFERINGS

February 1923

LTHE month of January has brought forth a number of new high grade bond issues on a desirable yield basis. We have purchased several blocks of the better issues for our own account and recommend them for investment.



LAIRD BISSELL & MEADS
Investment Bankers
Members of New York Stock Exchange
DUPONT BUILDING, WILMINGTON DELAWARE
120 Broadway, New York City

FIG. 3.

line are of different length and the white space between them is not in the center. We believe our correspondent, as well as all other readers of this department, will agree that the effect would be better if the month and year were brought together, with only a comma and the usual amount of space between, and if the shorter line were centered below the lines of the title. We would then have a smooth and unbroken contour, whereas, in both the designs reproduced, we have an irregular, ungainly and broken contour. The outside lines making the

shape of a thing must be graceful and regular if the design is to please. If the line in question were shorter, as suggested, the lines of the title would have an appearance of even greater importance, because they would extend beyond the shorter and less important line.

In the handling of the central group our correspondent did measurably better than the designer of the original (Fig. 1) — and in several respects. First off the reel, he set his stick to a measure that would provide a type group consistent with the



FREE Sample of Warren House Paint

"The Right Paint to Paint Right"

For inside & outside use

Warren House Paint has been recognized as the Best Paint for over 40 years
Test this Sample and See for Yourself

BANCROFT
HARDWARE & PAINT COMPANY
Hardware, Stoves and Paints
320 W. Bancroft
Toledo, Ohio

COUPON When properly signed below, this Coupon entitles you to a ONE-HALF PINT CAN of WARREN HOUSE PAINT, any color **Free**

Name _____
Address _____
I expect to paint (state what) _____
LGP Samples not given to Children



Warren Paint
"The Right Paint to Paint Right"

FIG. 4.

proportions of the page. The width of the page itself is less than its depth, or length, so he made his type group conform, whereas, in the original, we find the width of the group greater than the depth and so inconsistent with the shape of the page.

Volumes have been written on the handling of initial letters, yet we still see them used wholly without taste and judgment, as in Fig. 1. Plainly the wide gaps of white space at the right and below the initial block do not look well. They set the initial off as a thing in itself, suggestively, at least. It ought to appear to be more closely knitted to the type. The tone and form of the group are broken by the introduction of the extraordinary amount of white space. It is customary to set all lines alongside an initial a nut quad away from the initial, except, of course, the first, which should be flush to the letter unless the initial is the article A or the pronoun I. A nut or an quad seems to provide just the right amount of space, for it adequately separates without creating a noticeable gap of white.

The writer has always liked the plan of centering the last short line of such groups unless it be too short to look well, when the last two lines are shortened, the bottom of the group thereby being tapered down. This practice creates a better shape than results when the last line is set to the left, for the contour is made more pleasing by being symmetrical.

Now, we come to the signature lines, comprising the third group of the pages. Can there be any comparison between the signature of Fig. 1 and that of Fig. 2? What we see in the former is a confusing jumble of capital letters, some of which are wholly too large. So, by reducing the contrast between the more important and less important lines, nothing seems to stand out. The effect is worse because the spacing of lines is too close, the compositor apparently failing to take into consideration the fact that capital-letter lines must be more widely

the larger size of the display naturally creates an impression of greater importance and makes the page more lively. However, the page is dignified because of the use of light-face type, and it is brightened and strengthened by the use of a simple border and ornament. We believe all readers will agree that this page as we have rearranged it will attract favorable attention where neither of the other two will.

The quest for something "different" usually results in something inferior, particularly when it concerns the arrangement of display. We can obtain effective distinction by the employment of uncommon types and borders, as well as of unusual illustration, but, when it comes to the arrangement of type in display, trouble generally brews the moment the compositor sets out to make type do tricks. The circular for the Bancroft Hardware & Paint Company (Fig. 4) is a case in point. Look at it. Don't you agree with us that the upper display looks muddled?

A great many people would receive this circular and throw it away because the major display, "Free Sample of Warren House Paint," does not stand out clearly and sharply. The display is confused by the manner of its arrangement and because the cut occupies a more prominent position than the important display, and particularly because the introduction of the initial, while not making the word "Free" literally illegible, nevertheless, reduces its sharpness and clarity. To catch the eye and impress itself upon the mind the display line ought to ring out like a bell. Only in thus gaining and holding interest will the mission of the circular be fulfilled.

In our arrangement, Fig. 5, the display is arranged in the conventional manner; the lines are set apart as individuals, so that each stands out with a prominence that becomes its importance in the display. Where "Free Sample of Warren House Paint" runs together in what might be termed a decorative squared mass in Fig. 4 the same words in Fig. 5 are seen properly grouped and more clearly because of the stronger contrast both as respects type and white space.

The use of italic for the body of the original circular should have been avoided as it is rather confusing. Practically the whole advertisement is displayed through rapid changes of size and style of type, yet the display is weak because throughout it is of so nearly equal value or strength. The coupon is needlessly large, but, as the circular is only twenty-eight picas wide, border to border, it could not be made small enough without being too small, to admit of type matter alongside. Being such a small circular the coupon would throw the whole design out of balance. So, in our rearrangement, we have made the coupon longer, but by making it the full width of the circular and by avoiding the double border we have gained space for the matter of the circular proper. What we want to impress particularly is that there is system and order, which tends toward clarity, in the rearrangement, Fig. 5, whereas those qualities are wholly lacking in the original, Fig. 4.

**FREE SAMPLE OF
Warren House Paint**
"The Right Paint to Paint Right"



For inside and outside use Warren House Paint has been recognized as the Best Paint for over 40 years.

Test this Sample and See for Yourself

BANCROFT
HARDWARE AND PAINT COMPANY
Hardware, Stoves and Paint
320 WEST BANCROFT TOLEDO, OHIO

COUPON When properly signed below, this Coupon entitles you to a ONE-HALF PINT CAN of WARREN HOUSE PAINT any color, Free. Samples not given to children.	 Warren Paint <i>"The Right Paint to Paint Right!"</i>
Name _____	
Address _____	
I expect to paint (state what) _____	

FIG. 5.

spaced than lower-case lines. Capitals do not have a "shoulder" at the top of the characters, as do most of the lower-case letters, which, automatically, provides line spacing on the latter. The effect of so many large capitals is gaudy and cheap looking, hardly the right impression for the name of an investment house to create. Even though all the lines of the signature of Fig. 2 are set in capitals it is more attractive and more legible, because the lines are set farther apart. Indeed, there is a suggestion of dignity in the manner in which the signature is handled in Fig. 2. However, just a line of italic lower-case, used preferably for the line "Investment Bankers," would lend variety and an effect of "color" to the group. By obviating the monotony of the group wholly set in capitals this would make it more agreeable and more attractive at the same time.

We now come to the point where we feel we should submit in tangible form the result that would be achieved by the application of the points of correction we have made with respect to the two pages. Fig. 3 is such a page, to be changed in appearance, and perhaps improved, through the use of other and possibly more attractive material, possibly also by some change in the arrangement, if within the bounds of symmetry. We have made the main display larger, it will be seen, because we consider it demanded by the $8\frac{1}{2}$ by 11 inch page, while

LEARNING THE BISHOP'S PREFERENCE

A young lady sat next to a distinguished bishop at a church dinner, according to *Harper's*. She was rather awed by the bishop's presence. For some time she hesitated to speak to him. Finally, seeing some bananas passed, she turned to him and said:

"I beg your pardon, but are you fond of bananas?"

The bishop was slightly deaf, and leaning forward, replied:

"What did you say?"

"I said," replied the young lady, blushing, "are you fond of bananas?"

The bishop thought for a moment and then said:

"If you want my honest opinion, I have always preferred the old-fashioned nightshirt."

Selling Yourself on Advertising Before Selling Your Prospects

BY GEORGE O. McCARTHY



HE newspaper man should be thoroughly sold on newspaper advertising before he attempts to sell his product to others. About five years ago, while working on a small-town newspaper, I noticed that every time business became "slack" the editor would begin advertising his advertising service to prospects. Sometimes he would print a quarter-page advertisement and the next week a smaller one. During this period he would make a more strenuous effort to sell space, and the result always proved very profitable.

This editor has continued to sell himself to prospective advertisers, and during these five years his advertising revenue has more than doubled, although he would not make a yearly contract for any allotted space if he was asked to reduce his rates to secure it. "If an advertising contract will cause me to lose business, I prefer to lose the business rather than *cheapen* my product to secure more business at less money," is his reason for refusing to sell space at a cut rate. Although some refused to advertise when he raised his rates 10 cents a column inch more than his competitor, gradually they came back into the fold and are paying his regular rates without question. His own advertising has been the means of selling them over and over again, and they are convinced it pays them handsomely to use his space in promoting sales for their merchandise.

One experience in the business life of the manager of four large stores in the main part of a small town is well worth mention. This man had made a special study of advertising and always wrote his own copy, quoting prices and giving intelligent descriptions of his goods. During one of the hot summer months he asked that I go over to the newspaper office and set a double-page advertisement for him. "Man, you must be crazy," I argued. "The idea of a two-page advertisement during this sweltering weather, when every one is half asleep." "That's just the trouble. Let's wake them up. You have heard the old stock phrase that the time to advertise strong is when business is dull. Let's give it a tryout, and see if there is anything to it. I've been reading the editor's stuff about advertising, and he has sold me on the idea. All the other merchants have cut down their space; I'm going to increase mine this month just to see what the results will be."

It seemed that he was taking a long chance, but on Friday and Saturday of the same week the number of customers lined up at the counters of his department stores proved there was something to his idea after all. The editor had sold him on advertising and he sold thousands of others by putting on full steam while his competitors were asleep.

To sell his proposition an editor need not dwell upon one subject. He can find thousands of selling points that will interest business men and subscribers. He may sell his news service in one advertisement, and his advertising space in another issue. In later issues the advertisements can sell his feature departments, one at a time.

Go into an average small-town newspaper office and talk with the editor and you will find that he does not think it necessary to sell himself and his newspaper service. That's what the fellows thought in the days that are gone, but it will not go today. You've simply got to advertise yourself and your service if you expect any one to buy your service.

Pick up any metropolitan daily and you will find newspapers using advertising space today more than ever before, not only in their own newspapers, but they are buying space in competing publications to tell the merits of their newspapers. If it pays the big newspapers and magazines to use newspaper advertising space in which to call the public's attention to the features and merits of their publications, why should it not prove to be a good plan for the country paper?

Some pessimistic country editors will say: "But those are all big daily newspapers and magazines that advertise in newspapers. That would not do me any good out here in a small county-seat town." The answer is that it is doing those magazines and newspapers good right in your own field and it will do you good, because there is no appreciable difference in people all over the United States. The one way to become a successful newspaper man is to believe in yourself and in your newspaper, and then tell it to the public by boosting your news and advertising service. Sell yourself on advertising first before selling your prospects. The advertisement shown herewith is four columns full. It is one of many used during the past few years by the *Cedar County News*, Hartington, Nebraska. This newspaper has profited handsomely and will continue to run them. Its editor is one of many who "takes his own medicine" and profits thereby.

Choosing Reading Matter for Your Home and Children

¶ Of all the literature that goes into the home the home newspaper is of paramount interest and importance. No other medium of information so intimately reaches every member of the family as does the newspaper. No other outside influence exerts the peculiar force of the home newspaper.

There are many different types of newspapers. Some are virile and constructive; some are colorless and uninteresting, and some rely on morbidity and sensationalism.

In their desire to attract passing attention some newspapers are willing to sacrifice that will arouse human curiosity whether the story is good or bad.

Others print little except "boosts" for those who favor them with business in form or another, filling up the rest of the paper with "boiler plate."

A Real County Newspaper

The Cedar County News is the real county newspaper of Cedar County. It has an ideal and strives constantly to attain it. Above all it is clean—being built to be read by every member of the family. In it you will find

ALL of the court house news. Sometimes those who become embroiled in the law complain if the facts are published. We do not make the laws, nor enforce them. But the knowledge that the facts will be published restrains many from giving way to temptation.

ALL of the big county news—wherever it occurs. It costs money to get the facts for the next issue, but you find them in The News.

ALL of the school news. The Cedar County School News is the meeting place for all of the schools of the county. It is the strong tie up between the progressive young men and women of tomorrow and the live merchant of today.

Comparison is Invited

When ordering The News, which he last stopped two months previously, one of our good friends said he did not realize how much real news there was in The News until he compared it to other papers. His prompt decision to renew his News tells us what that means. We are not afraid to compare ourselves with the most critical. Lay both papers on the table side by side and check over every page. Then you will know.

That is why

The News leads in paid subscriptions!

The News leads preponderantly in paid advertising!

The Cedar County News

Northeast Nebraska's Best Newspaper

PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department.
Replies can not be made by mail.

A Timely Warning of Coming Competition

The rallying call to the recent photoengravers' convention was written by one with foresight and should be pondered on by every processworker. Some of its paragraphs were:

"Never in the history of the graphic arts have developments of a startling and revolutionary character followed one another as they have during the past year. Every phase and step of the photoengraving process is being revised by scientists, inventors and practical workers. The battle is on between relief-plate making and letterpress printing on one side, and the various rival methods of illustrating and printing on the other. The public acts as referee, and it is rendering its decisions from day to day—every time an order is placed. If the photoengravers are willing to admit that they have reached the end of their resources, and that further developments and improvements are impossible, the end is in sight. If, on the other hand, they are progressive enough to encourage inventive genius and to adopt new methods, new processes, new machinery and new ideas, then they need have no fear. It is a process of elimination and a fight to the finish."

Material for Trays, Dishes and Small Tanks

The research laboratory of the Eastman Kodak Company has been investigating the resistivity of various materials towards photographic solutions, and we give herewith the materials found best for constructing the trays and small tanks which the photoengraver uses. Since these containers are generally used for a variety of purposes, they should be resistant to all photographic solutions. Suitable materials are glass, enameled steel, hard rubber, teak wood impregnated with paraffin wax, wood coated with sheet rubber or rubberized cloth, well glazed porcelain, or stoneware. Small tanks of monel metal are satisfactory for washing or developing and for fixing purposes, provided the bath is not allowed to remain in the monel metal for prolonged periods.

To Engrave a Chart Without Distortion

This query has come to this department: "How is one to engrave a large chart that can not be done by the wax process on account of the distortion of the electrotype from the wax?"

Answer.—Have the chart engraved on a copper or steel plate and print on non-stretchable paper, dry, by the intaglio or plate printing method.

Intensifying Process Dry Plates

A writer in *Process Work* tells of a very practical method of mercury-silver intensification of process gelatin dry plates, which usually gives so much trouble. He insists that the negative show clear glass in the design and if there is any veil that it be cleared away with the ferrocyanid and hypo solution. Dissolve $\frac{1}{2}$ ounce of mercury and $\frac{1}{2}$ ounce of potassium bromid in 16 ounces of warm water. When the solution is

cool immerse negative in it until it turns a pearly white. Pour off mercury, and fill tray with clean water. Do this several times until excess mercury is washed away. Take out negative and drain it. Fill tray with water to which is added a few drops of hydrochloric acid. Put in negative which will be cleared of any veiling. It is imperative that the shadows are clear glass. See that the mercury solution is cold. Blacken the negative with the following: Metol, 60 grains; water, 2 ounces; sodium sulphite, 3 ounces, dissolved in 3 ounces of water; add 3 to 4 grains potassium bromid. Mix, pour into a clean dish, and immerse the negative; this can now be taken out into the light. Wash slightly, and dry.

Screen Angles by Rotating Copy

J. C. Gibbons, Brooklyn, New York, and others who only occasionally make three-color separations can get the proper screen angles without a circular screen by simply rotating the copy. A simple way to provide for this is to draw on the copy board the three angles required, besides the angle of 45 degrees, which must register exactly with the halftone screen. Then with a straight edge see that the register marks on the copy are in line with each angle before exposing a negative. Further, the copy must be turned on its precise center.

Illustrating for Reproduction

"Manual for Reproductive Illustrating for Photoengraving," by Lyn R. Schuler, is the title of a new book of eighty-four pages. It will be of service to the beginner at drawing for photoengraving processes, as it has 107 illustrations showing results by various methods. These include reproductions in color by the Ben Day process, line engravings in colors, and three and four color halftones. The book should be of value to the inexperienced buyer of engraving, though it is unfortunate that some of the terms and definitions are not in accordance with standard usage. This manual can be obtained through The Inland Printer Company.

Photoengravers' Material Catalogue

Photoengravers will surely be interested in the new edition of the elaborately illustrated catalogue which the Ostrander-Seymour Company, Chicago, has just issued. This volume of 317 pages is an instruction book in itself, as from it not only the beginner but the experienced photoengraver as well will learn valuable information as to apparatus that is obtainable and much other data of service to them. The book is well indexed, and becomes a handy reference work. Besides this photoengravers' catalogue the same company issues one for the electrotyping and stereotyping trade.

Color Separation Assisted

Various methods have been suggested to assist the filters in securing color-separation negatives, the Levy-Hahn color process camera being one of the latest methods. The principal

feature of this camera is that it has provision for a special dry plate holder to be inserted in front of the regular screen holder so that thin out-of-focus negatives may be made through color filters. These negatives are developed, fixed and put back in the precise position in the camera they were in when exposed. Here they act as masks when making the regular color-separation halftones. Usually but one of the color-record negatives requires this assistance, though that depends largely upon the make of panchromatic plates used and upon how correct the filters are. All three-color workers will appreciate this camera, which must be seen to be understood.

Effect of Weak Acids on Metals

It is astonishing to learn how mistaken some of us etchers have been in regard to the corrosive action of nitric acid, for instance on lead. When zinc etched with a rough "bottom," it was a common saying that the reason for it was: "The zinc has so much lead in it." According to researches by Eastman laboratory chemists lead etches in nitric acid almost four times faster than zinc. Putting strips of metal in a five per cent solution of nitric acid for twenty-four hours, with the etching solution at a temperature of 110° Fahrenheit, it was found that the losses in grams in each 100 square inches were as follows: Lead lost 10.3; galvanized iron, 5.8; zinc, 2.9; brass, 2.7; iron, 2.2; copper, 1.8, and aluminum, 0.22.

NOTES ON OFFSET PRINTING

BY S. H. HORGAN

"The Offset Printer"

The Offset Printer, the little sister of *Printing*, is edited by Frank O. Sullivan, well known to the planographic printers of this country. It was in this department of THE INLAND PRINTER that the suggestion was first made that the editor of a planographic journal would prove his faith in the method if he would but print his own publication in the planographic manner. Mr. Sullivan saw the logic in this suggestion, and is to be congratulated on the successful manner in which he has carried it out, notwithstanding much discouragement in the beginning.

Zinc and Aluminum Plate Thickness

Constant Reader, Melbourne, Australia, wants to know the standard gage for zinc and aluminum plates for direct and offset printing.

Answer.—Unfortunately there is no standard gage as yet. The plates in use range in thickness from 19 to 30 Birmingham or Stubbs' wire gage. That means they vary from 12 to 42 thousandths of an inch thick. The trouble about all this is that the press plate cylinders are turned down to take the heaviest metal and when thinner sheets are used the cylinder must be built up by underlay sheets to bring the impression to the proper pitch line. This, of course, does not make for rigidity of impression.

The Magne Process Revived

The world's spirit of unrest is rife in the process field. I was recently invited to witness a demonstration of an "absolutely new method of reproducing printed matter of any kind; the cost of preparing planographic plates to reprint old books would not be more than two cents a page." On my decision hung the question of capitalizing the company owning the patent rights and secrets, for a million or ten million dollars. Like a spiritualistic seance there is usually a similar setting for all of these affairs — and I sit in at many of them. There is first the promoter, who knows the Du Ponts and other big capitalists, talks in millions and to whom everything is "revolutionary," "positively unheard of before"; then the inventor, who is a foreigner, and (conveniently) can not speak English.

There must be an interpreter, usually the inventor's manager, a college professor. There must be a secret laboratory, where the inventor has but a makeshift outfit inadequate to produce commercial results. Only prospective investors are permitted to enter the laboratory, and then only on the promise of maintaining secrecy until all the patents are properly applied for in this country and in foreign countries, including Scandinavia. Without any promise of secrecy in this case the promoter made the mistake of challenging me to say if I had ever seen anything so wonderful as the (bad) reproduction shown me. I mildly said I had seen a similar demonstration in New York forty-one years before. Then there was a scene. The promoter was from Missouri, but when he called at my office the next day and I showed him much better results by the Magne process of 1882, he threw up his hands, and assured me I could buy the contents of his laboratory, invention and all for about thirty cents.

FIGURE TWICE BEFORE YOU PROMISE ONCE BY GEORGE W. TUTTLE

Is not "Figure twice before you promise once," a good slogan for a printer? If we promise a job for Tuesday and then fail to have it ready before Friday the disappointed customer feels as happy and contended as a clam would feel in a Kansas drought! The land of business is a land of drought and woe for prodigal-promisers and non-performers! Why should this giving business competitors first aid be anathema with us?

Truly it is only human nature to wait until the last gun is fired and the last letterhead on the typewriter before reordering. Is it not also human nature to expect simple impossibilities — or, rather, complex impossibilities — of a printer? Smile, explain, do your best! Remember that rash promises make fine boomerangs to come back and give your bank account a solar-plexus blow. Yankees may guess, but printers must figure — and make a few allowances with the figures; the good Lord makes allowances for us! Better figure — even figure twice — today rather than be sorry tomorrow. Are not unkept promises one of the most prolific sources of business misery?

"Yes," said my friend Jones, the stationer, "John does fine work, he is always courteous, and his prices are reasonable, and yet I have been simply compelled to take my work elsewhere for he never has a job ready at the time promised. He needs either a new time arithmetic or a new conscience — presumably both." The trouble with this brand of promiser is that he promises first and thinks afterward. Then he says: "There, I forgot all about that big job for Worrell & Black that was promised for Tuesday! I can not possibly have Brown's work for him on Tuesday afternoon as I promised him!" The impressions of a press are not so elastic as a glib promiser's tongue; the press will deliver so many thousand impressions in an hour, and no more.

We think of that old proverb, "A burnt child dreads the fire." Yes, a disappointed customer usually cools off in another print shop. Customers make the shop go — why should we make the customers go? True, a large percentage of printers are exceedingly careful in their promises and, barring the unexpected, are strictly on time with their work; but is there not yet a remnant who cast out no thought-anchors to hold their promises secure? Here are four of the choicest words in the vocabulary of the successful printer: "Your job is ready." Are these words not as musical to the ears of a customer as the rattle of the presses to your ears?

THE true art of salesmanship is to sell something at a price that has a profit in it, and a price that the quality of your article demands. Any one can give goods away.—*Clement Comments.*

Critical Survey of Printers' House-Organs

BY A. J. FEHRENBACH



SAMPLES of printers' and engravers' house-organs received during the past month are for the most part of such uniformly high quality that we feel too enthusiastic about the many well done specimens to devote space to the criticism of a few that still fail to toe the mark. Nothing affords us so great a thrill or makes us feel so good natured as does the material evidence which comes from a surprisingly large number of printing and engraving establishments that the general tone of their own house-magazines is every month in every way getting better and better. Wouldn't it be bad manners, then, for instance, if—upon surveying the beautifully printed and ably edited house-organ, *Co-operation*, published by the Speaker-Hines Printing Company, Detroit, Michigan—the reviewer should forget the many good points and dwell at length upon a flaw appearing in the June number of that house-organ? The selection of a lemon-yellow ink for use on the tint block which backs up the inside cover pages and the back page of the June number is a bit unfortunate; it renders the text difficult to read without straining one's eyesight. Aside from the tint blocks on the pages specified, the little magazine is as fine a specimen of superior typography and presswork as one ever hopes to see, and this house-organ is by all odds one of the very best in the land.

We shall not wield the shillalah, but shall pass it on to Harry Botsford, able and authoritative observer in the field of general house-organs, who has something pertinent to say in the first section of this number of THE INLAND PRINTER. Sounding discords when passing upon the work of others makes lively reading, but criticism which emphasizes the shortcomings of a given work is not the prime consideration of this reviewer. Comment here will be confined to that type of criticism which is designed to be sympathetic and constructive—planned to show definitely certain concrete ways and means through which better results may be obtained. The aim is to show how good results have been achieved in the creation of effective house-organs through the happy combination of paper, illustrations and printing. Papermakers' direct advertising has, incidentally, yielded interesting suggestions.

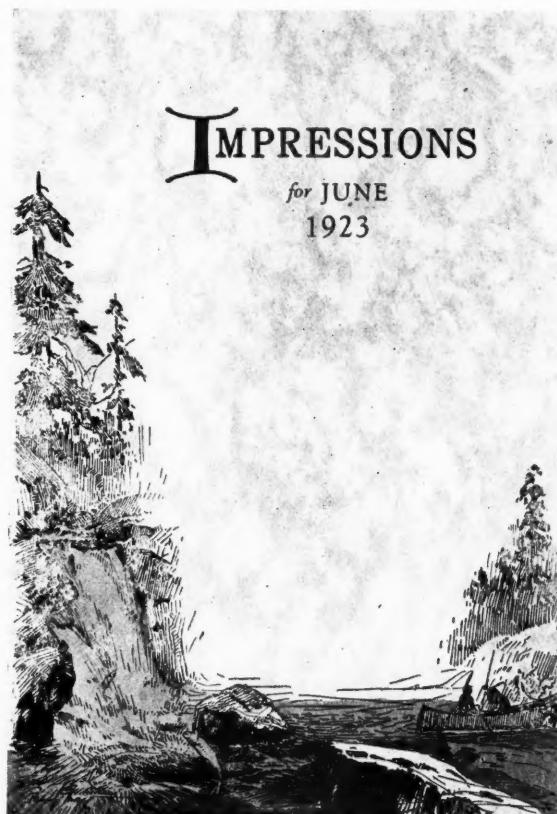
The beautiful house-organ, *Typo-Line*, published by the Edward H. Hall Company, San Francisco, the cover of which appears as an insert between pages 672 and 673 of this issue,

shows how well paper can be made to be an important part of the picture; it conveys a good idea of the beautiful effect possible through the skilful coördination of materials. Another specimen which brings out the possibilities of paper, printing and engravings, is the cover of the June number of *Impressions*, the handsome house publication of Lederer, Street & Zeus Company, Berkeley, California, which is reproduced here. The stock used is light-weight antique ripple finish Aladdin paper—the cover is French folded. Among the commendable features of this particular house-organ is the series of articles carried

in recent numbers on "The Beginnings of Printing." These instructive articles were written by Albert H. Allen, editor of *Impressions*, and have been gathered together and published in an attractively printed book. Another good feature embodied is a series of full-page advertisements which appear on the inside back cover page under the heading "Tips from a Printer." These little preachments are presented in attractive typography and are certain to deliver an effective message. Number 9 of the series, which appears in the June issue reads: "Marvelous developments in the mechanical aids to printing have been made since the days of the hand press. But no substitute has ever been found for the skill and experience of the craftsman—the most necessary factors in good printing. We offer you skill and experience as well as mechanical equipment in the execution of anything that has to do with printing."

This, we submit, is good printer's advertising copy; it is simple, clear and convincing. It is free from extravagance and high-sounding statements, and is brief, readable and sincere, therefore effective. Conservative copy of this character inspires confidence in the printer's ability.

There is perhaps no one in this country whose knowledge of house-organs begins to compare with or approximate that possessed by William Feather, of Cleveland, Ohio, who is known widely as "the father of house-organs." Mr. Feather, president of the William Feather Company, printers and publishers, edits and prints a string of house-organs for various concerns throughout the country. He likewise gets out an interesting and decidedly effective house-organ, *The William Feather Magazine*, to focus the attention of prospective customers upon the services available at his own establishment. The June number of this publication is especially interesting in that it contains an eight-page insert showing reproductions of



Beautiful cover page of *Impressions*, house-organ of Lederer, Street & Zeus Company, Berkeley, California. The etching is in two colors. Original size of cover was 5 by 7 inches.

photographs taken in the printing plant by Lewis W. Hine, commercial photographer of New York city. Mr. Hine's work — a number of specimens of which are reproduced here — combines an artistic sense with technical skill and an appreciation of the craftsmanship of the modern worker. In thus giving



Halftone of proofreader, which appeared in a special insert in the June number of the *William Feather Magazine*, Cleveland, Ohio.

his prospective customers a glimpse of the inside of the printing plant, and showing the caliber of the men employed, Mr. Feather makes his own house-organ accomplish a two-fold object. It sells quality printing by virtue of the excellent reproductions, which appeal to discriminating buyers of printing, and, in addition, it offers a suggestion to prospective house-organ users: If pictures of printers shown at work on various processes are interesting to buyers of printing, why should not pictures of the inside of factories where other commodities are made likewise prove to be interesting to prospective buyers of those commodities?

Following is the substance of the copy used as a page advertisement on the inside cover page of the June number of the *William Feather Magazine*, which tells the story very well:

PRINTING

Our work of editing and printing house magazines has advertised this company so well that many buyers of printing believe we do only publication printing. To correct this impression we are this month showing pictures of some of the men in our printing plant. We have always done a large volume of commercial job printing, and we are anxious to obtain more of this work.

This company is in a very fortunate position, competitively, because through the control of so many publications we can distribute our work evenly over the month, thus avoiding any unproductive time. The result is that our costs are less than those of the average printing plant. We share this saving with our customers, and in so doing insure a steady and growing volume of business.

Ideas that may be adapted and whipped into shape by the editor of the printer's house-organ are much to be desired. Sources of valuable ideas are the house-organs sent out to printers by paper houses, engravers and electrotyping establish-

ments. Among the most valuable of the magazines from paper houses are the *Ambassador and Publicity Digest*, Niagara Paper Mills, Lockport, New York; *The Informant*, Zellerbach Paper Company, San Francisco, California; *Martin's Papyrus*, John Martin Paper Company, Limited, Winnipeg, Canada; *Par-*
agraphs, Whitaker Paper Company, Cincinnati, Ohio; *Dexter's Xtra*, C. H. Dexter & Sons, Windsor Locks, Connecticut; *Wroe's Writings*, W. E. Wroe & Co., Chicago; *Pull-Together*, Eaton, Crane & Pike Company, New York city, and *The Warren Monthly*, S. D. Warren Company, Boston.

"Your Story in Pictures Leaves Nothing Untold," the slogan of the American Photogravure Association, is the message in the interesting and informative publications being mailed to printers and advertising agencies by engravers and electrotypers. House-organs in this class containing the most practical information are *The Eclipse or an Almanack*, Eclipse Electrotype & Engraving Company, Cleveland, Ohio; *Etchings*, Gatchel & Manning, Philadelphia; *The Shell*, Standard Electrotype Company, Pittsburgh; *The Picture*, Journal Engraving Company, Jamestown, New York; *The Service Mark*, Akron Engraving Company, Akron, Ohio; *Marshall's Monthly Message*, Marshall Engraving Company, Limited, London, England, and *The Third Link*, Pioneer Engraving Company, New York city. The case for the engraver was never more eloquently and convincingly stated than it was in an editorial which appeared in the June number of *The Third Link*. This editorial is worth thoughtful consideration. It reads as follows:

THE POWER OF PICTURES

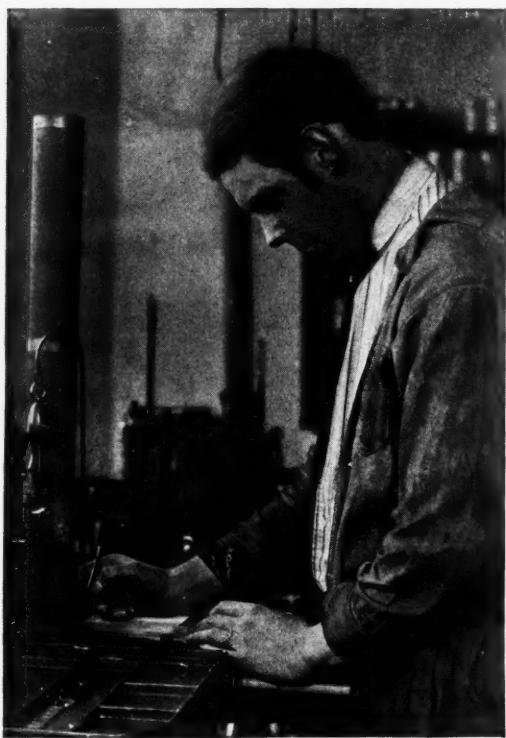
These days humanity craves concentration. It shows little disposition to dig out information it should be interested in getting;



Halftone of pressman working on makeready, which appeared in the June number of the *William Feather Magazine*, Cleveland, Ohio.

but it grasps avidly for whatever promises to benefit it in tabloid form. More people see the motion picture than read the novel, because the movie gives them through pictures in an hour what would require several hours of application to read. The newspaper cartoon gets over at a glance an idea that might require hundreds of words to express with equal force.

A simple diagram, properly worked up, will win attention every time. Ponderous tomes upon philosophical and technical subjects gather dust in libraries while magazines which tell the same stories briefly, humanly, and with plenty of pictures are bought by the million every month. The younger generation sidesteps the tedium



Halftone of printer engaged in machine composition taken from the June number of the *William Feather Magazine*, Cleveland, Ohio.

of becoming musically proficient. The phonograph plays better and with infinite variety. "Make it briefer, quicker, easier"—that is one of today's slogans.

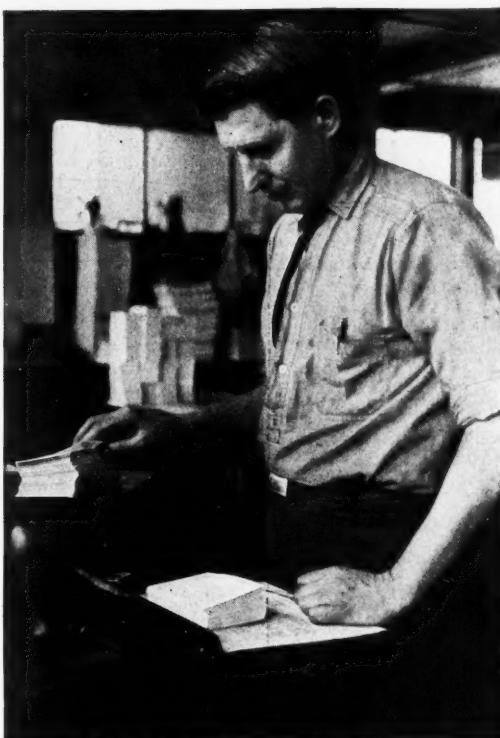
In travel we want the fastest automobiles, trains and ships. It is not how thoroughly have you done Egypt or Spain or England, but rather how many places have you visited in the length of time you were away? This trait of compressing things has become almost a fetish. Since it is a marked characteristic of our people, it naturally finds reflection in our advertising, magazines, newspapers and other printed matter. Success attends the message which is clear, interesting, attractive and short. Pictures play their part in securing all these qualities.

Proper balance between text and pictures makes for clear understanding, interesting appearance, attractive presentation, and certainly pictures frequently express an idea much more quickly than the otherwise necessary amount of text, thus making for brevity. The man who pictures his story in addition to telling it in print is capitalizing one of the strongest mass inclinations of the times.

Helpful information on illustrations comes periodically through the direct-advertising pieces sent out by the Stafford Engraving Company, Indianapolis, Indiana. Much of the material now sent out at irregular intervals would make ideal "copy" for an engraver's house-organ. We should like to see the Stafford Engraving Company launch a house-organ, as information sent out in that form is kept on file and new ideas are awaited with interest by the "subscribers."

The philosopher Emerson is credited with having expressed a good opinion on the value of an idea. "One single idea," he wrote, "may have greater weight than the labor of all the men, animals and engines for a century." Since ideas *per se* are of infinite value, ideas that may be utilized in the production

of more vital and more compelling direct advertising literature in the form of house-organs, are especially welcome for this specialized purpose. There is no better source for useful ideas, nor is there one more easily accessible, than the wonderful lot of specimens of papermakers' advertising that are being mailed to printers these days. These specimens, arriving in every conceivable form, display the wide possibilities of the skilful coordination of text, typography, illustration and paper. Each paper house makes a brilliant effort to bring out most advantageously the peculiar merits of a particular paper. The incentive to achieve notable results—so that the printer may be sold on the merits of the paper—is the underlying force that motivates the production of the remarkable results being achieved by papermakers' direct advertising today. Take, for example, the folder which was mailed out a few days ago by the J. W. Butler Paper Company, Chicago. It is an attractively printed job in four colors. The first page showed the word "Curiosity." The second fold revealed a clever illustration, under which was this line, "The Strategy of the Wooden



Halftone of press feeder which appeared in the June number of the *William Feather Magazine*. The four halftones are reproduced through the courtesy of the William Feather Company, Cleveland, Ohio.

Horse." The third fold revealed an extremely interesting panel in which appeared the following text matter:

Under the cloak of the mysterious wooden horse, the Greeks accomplished what ten years of hard fighting had failed to do. The Trojan war was won through the other fellow's *curiosity*.

HOW DO YOU USE CURIOSITY?

Whole legions of fine selling arguments and convincing facts never get a chance to "put in their licks" for you unless they get by the outer barrier to the man they ought to reach.

Do you give enough thought to covers and what you put on them? Do you know the full possibilities of containers for what you mail out to get orders or to keep them?

"Cloaks of Salesmanship," these are. They're worth knowing about. Let us tell you about them today—or read what we have to say about them in the book we'll send you soon.

The second paragraph of the text quoted contains an idea for the house-organ man. Be sure that your mailing list has on it the name of the man you want particularly to reach.

The new "Foldwell Demonstration Book," recently issued by the Chicago Paper Company, is a veritable gold mine of useful ideas that may be made use of by printers in the creating of effective house-organs. The pages of this book, copies of which are available to printers everywhere, are replete with beautiful colorwork as well as with the more ordinary run of work to which this particular paper may be adapted. Several covers of house-organs are shown. The book is a work of art which every printer will appreciate highly. Copies may be secured from the Chicago Paper Company, 801 South Wells street, Chicago.

An interesting booklet, entitled "The World Over," mailed out by the Hampden Glazed Paper & Card Company, Holyoke, Massachusetts, aptly demonstrates the importance of paper in booklets dealing with travel and resort literature. That paper should be chosen for its color, its texture and its adaptability to portray the elements of seasons, climate and scenery, is the theme of this booklet. Especially pertinent is the following discussion of the possibilities of cover paper:

Paper should be the background of the picture to the extent that natural scenic beauty is the background of man-made enhancements. Sunburst cover stock itself speaks in terms of natural beauties:

Sunshine, clouds, surf, ripples, mountains, fields, tropical vistas, night, day and storm are among the large number of effects possible to produce with a minimum expense of art and decoration. Skilful selection of cover stocks will, in every instance, evolve new and charming possibilities in portraying elementary scenic effects. Every natural beauty has its complement in a Sunburst cover stock.

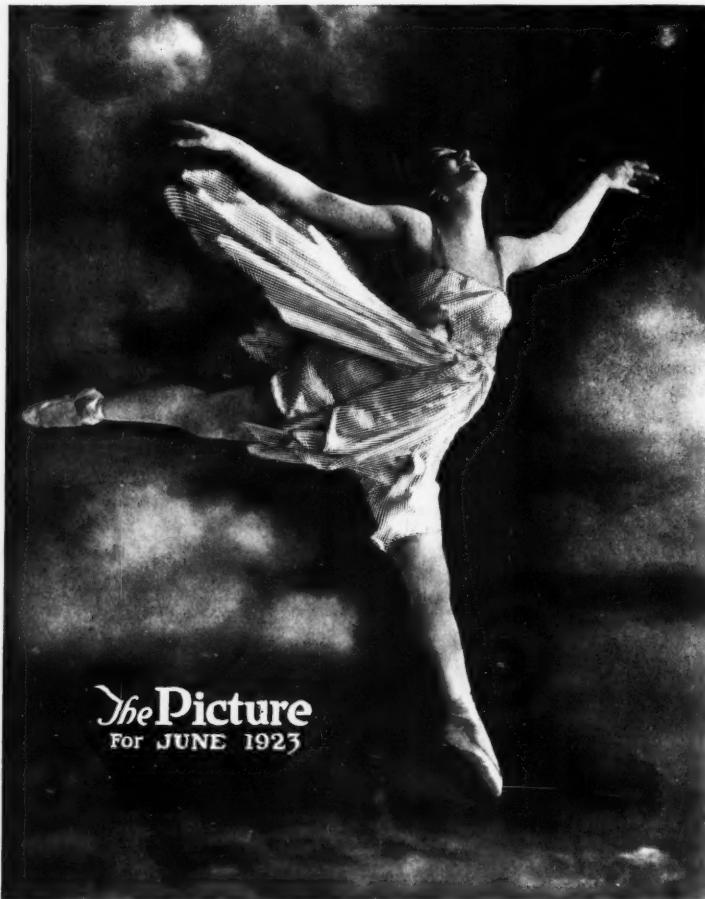
Pointers showing the manifold possibilities of paper are available to every house-organ printer and editor through *Direct Advertising*, a sample book of standard mill brand papers, published quarterly by the Paper Makers' Advertising Club, Boston, Massachusetts. Requests to be placed on the mailing list should be directed to Brad Stephens, editor of the quarterly.

The direct-advertising literature mailed out by the Strathmore Paper Company, Mittineague, Massachusetts, the originators and foremost exponents of the idea that "paper is part of the picture," is of such uniformly high quality and displays such remarkable originality that it never fails to receive enthusiastic welcome. The new series of booklets, broadsides and portfolios, which are forthcoming, are based upon the unique idea of an imaginary town, the "Town of Strathmore." In addition to supplying the printer with numerous practical ideas, the chief value of this series lies in its giving something which the printer can go out and show to manufacturers as well as to retail merchants. Armed with these various pieces of direct-advertising matter, the printer should have little difficulty in selling printing; he has a sales weapon to work with.

He who works with his hands is a laborer; he who works with his hands and brain is an artisan; but he who works with his hand and brain and heart is an artist.—*William T. Morgan.*

SUGGESTIONS FOR THE ADVERTISING MAN

Writers of display advertisements, typographical layout men and compositors who set display advertisements should find the brief suggestions in this article useful in their work. Time and labor may be saved by adopting these two hints, and by following them in the regular course of work:



Halftone of cover of the June number of *The Picture*, house-organ of the Journal Engraving Company, Jamestown, New York. Especial attention is called to the hand tooling done on this cut. The page was trimmed down to 4 by 5 inches.

Hint No. 1.—Buy a couple of plain but sturdy scrapbooks, page size about 10 by 15 inches. Inexpensive "invoice" books of the stock variety, which can be bought at any large commercial stationery store, will be found excellent for the purpose. Whenever you see an exceptionally attractive display advertisement in a magazine, newspaper or trade journal, clip it neatly and place it in one of the scrapbooks. Do not paste the clipping directly to a page in the book, but attach it to the page by means of small pieces of gummed paper, the pieces of gummed paper arranged and folded like hinges.

Hint No. 2.—Before starting the actual work of writing, laying out or setting up a new display advertisement, sketch a rough plan of the typographical arrangement on a sheet of paper. For an exceptionally important subject, make a number of rough sketches, each one indicating a different style of typographical layout. By having several different sketches you can study them for weak points and can finally select the best one from the group. The finished layout sheet should be accurate as to the correct size of the advertisement to be set up, and should specify the display and text matter, both as to the names of the faces and their sizes.—*Robert F. Salade.*

SPECIMENS

BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

WANAMAKER PRESS, Philadelphia, Pennsylvania.—Menus, programs and announcements are all executed in good taste, in all respects in keeping with the standard maintained by the great Wanamaker organization.

Anchorage Daily Times, Anchorage, Alaska.—While we urge a little more restraint in the use of type ornaments and an avoidance of more than one series of type in the same job, still, the work is very good. It is snappy and effective looking.

J. D. WOMACK, Norman, Oklahoma.—The work is mighty fine; keep it up. Your card, "Womack Prints," is full of life. You are to be congratulated on your good judgment in confining your work to one series—and to Caslon, light and bold.

FLITCRAFT BROTHERS, Oak Park, Illinois.—Except for the fact that the margins are incorrect and displeasing on the booklet, "Constitution," for the women's society of the Presbyterian Church, the specimens in your latest collection are first class.

excellent and full of vim. Your type equipment is excellent, and you use it to good advantage. Because it is the most unusual specimen in the lot, we are reproducing the announcement of Easter services at the Good Shepherd Church.

QUEEN CITY PRINTING COMPANY, Charlotte, North Carolina.—"Over Western Trails with Autocrat Cords" is an exceptionally striking booklet, an effect of force rather than beauty being plainly what you were after. The presswork is very good

THE CZECHO-SLOVAK GOOD WILL VISIT TO AMERICA IN MAY 1923



NEW ENGLAND PROGRAMME

PROGRAMME OF GOOD WILL VISIT TO NEW ENGLAND BY THE BAKULE SCHOOL UNIT OF PRAGUE

MAY 20-29, 1923



UNDER THE AUSPICES OF THE AMERICAN JUNIOR RED CROSS

Cover design and title page from booklet by the Wentworth Institute, Boston, Massachusetts. The cover is unusual from the fact that, as here indicated, the greater proportion of it was printed in vermilion, the border and a small spot in the shield device being in light blue on the original, which was printed on white antique laid stock. The colophon at the bottom of the back cover page states that the piece was executed under direction of Vojtech Preissig, presumably a member of the visiting delegation, and so, we assume, it is characteristic of the typography of Czechoslovakia.

THE C. M. BENNETT PRINTING COMPANY, Springfield, Ohio.—Your work is excellent. Good plain typography, exceptionally well printed on excellent papers—with colors, where used, in good taste—leaves no opportunity for us to suggest improvement.

GENERAL MOTORS CORPORATION, New York City.—Folders featuring various phases of the business are executed in good taste, the impression being of a dignity in keeping with a business of such vast proportions. Unusually attractive, also, are the institutional advertisements.

Arts and Crafts Review, Kansas City, Missouri.—This publication is exceptionally well made up and printed. The handling of the illustrations is commendable and the page layouts are spicy and interesting. Presswork is excellent.

MEMPHIS LINOTYPE PRINTING COMPANY, Memphis, Tennessee.—The Bruce magazine for June is excellent in all respects, save that the print is a little weak in spots on the copy sent us. Of course, the cuts are light and that accentuates the effect.

TOLEDO ARTCRAFT COMPANY, Toledo, Ohio.—Welcome, newcomer, the more so since the work is

indeed; in fact, the only real fault with the booklet is that the front margins are too narrow and the back ones too wide.

J. J. RIORDAN, Monroe, Washington.—The form of the statement for the dairy is satisfactory, arranged according to the conventional style. The type, however, is very poor, the shaded Engravures title and Copperplate Gothic being crude and unattractive. The same manner of arrangement in effect with one of the good romans would have resulted in a form of far better appearance, one that would be entirely satisfactory.

THE INLAND PRINTER

August, 1923

THE BERKELEY PRESS, Boston, Massachusetts.—Specimens of your own small advertising forms are characteristic of the fine quality of all the printing you do. The booklet, "Ad Typography," is especially interesting because of the black cover stock used. The small panel title design thereon is printed in bright red (lettering) and gold (border).

TILMON W. FARROW, Indianapolis, Indiana.—The booklets, "North Beyond the River," reflect credit upon you as the typographer, upon Mr. Ross, the artist, and upon the Bookwalters-Ball Printing Company, the printers. The lettered cover is particularly pleasing on the smaller booklets, but we do not like it so well on the large one, where it is

interesting, the lettering and typography excellent, while the illustration of the forest scene in full color is one of the best we have seen. Other specimens of your direct advertising set a high standard and instantly impress one as emanating from a house capable of undertaking the most important work and doing it right.

MAJOR F. NORDAN : Modern Bee-Keeper

Golden Italian Queens and Bees

Chunk and Extracted Honey



KIMBERLY, ALABAMA

For all 'round cleverness in designing typographic letterheads that are decorative, yet dignified and attractive, William Eskew, Portsmouth, Ohio, sets the pace. The original of the heading reproduced was printed in black and bright green on white stock, and is surely "snappy."

Fine papers play a large part in the excellence of your work, simple arrangements of the best type faces available leaving nothing else to be desired.

GREAT SOUTHERN LIFE INSURANCE COMPANY, Houston, Texas.—The blotter comparing life insurance to radio set is an unusually clever conception, and the brief copy is full of force. The Wilson Printing & Stationery Company gave you an excellent job of typography and presswork, the physical appearance being as forceful and impressive as the copy.

THE G. F. SIGMUND PRESS, San Antonio, Texas.—Your work combines beauty and harmony with striking effects that are altogether unusual. This is the result of good types, arrangements that depart from the conventional—but not too much—and of a limited use of good typographic decorative material. Colors, in excellent taste, contribute also to the effects of distinction which characterize the work.

THE HOLMES PRESS, Philadelphia, Pennsylvania.—The illustration of the Memorial Amphitheatre printed in deep brown with a decorative border around it in soft green, on India tint card stock, is an excellent example of fine presswork and decorative design. Executed as a keepsake it is good enough, and suitable, for framing. It was doubtless greatly appreciated by all fortunate enough to obtain copies.

SOUTHAM PRESS LIMITED, Montreal, Quebec.—Your calendar is one of the handsomest we received for 1923. The large lithographed illustration of the Montreal Harbor, executed in colors, is exceptionally well handled; in fact, the calendar on the whole is decidedly attractive. The story of the harbor, a comparison of what it was and what it is now, is interesting. Doubtless it was avidly read by all local people.

BARNHART BROTHERS & SPINDLER, Washington, D. C.—While a little more colorful and loud than could be used permanently, the return envelope, printed in orange, olive and blue on salmon colored stock, will create a lot of comment and is satisfactory for temporary use. The trouble is that a lot of printers will follow the idea, and many of them will not be discreet enough to drop it when it has "run its course."

printed in gold and embossed on a light brown cover stock. The page layouts are spicy and unusual because arranged out-of-center style, but the type size seems a little small.

EDGAR C. RUWE COMPANY, New York city.—The folder "Flexibility," featuring Arbor Day, is a mighty handsome piece of work, the layout being

OTTO MOORE & SON, Texarkana, Arkansas.—The specimens of your stationery forms are in excellent taste and are admirably printed. For a heading of its kind, the one for Howell is very good. It is striking and full of pep, undoubtedly what the customer wanted and what you endeavored to give him—and succeeded. The local paint company's heading is likewise excellent. Where colors are used they are in excellent harmony.

KNOFF PRINTING COMPANY, Seattle, Washington.—"Smile With Nile," the program booklet for the ceremonial session of the Shriners of Nile Temple, is one of the snappiest and most interesting books of its kind we have seen. The cover, printed in red, yellow and brown on one of the finer blue cover stocks, is especially good. The lettering of the title appears at the top, while at the bottom an illustration of several men mounted on camels creates an effect quite suggestive of what we understand a desert looks like.

GLENN E. PALMER, Los Angeles, California.—The booklet of reprints of the Alhambra advertisements is beautifully done and we can visualize how striking and impressive they were in the full size in which they appeared in the newspapers. What you are doing out there in the way of stimulating the use of fine typography and artwork in newspaper advertising is unusual—and because it is unusual, and the advertisements so attractive as a result—they ought certainly to prove exceptionally productive. We regret the advertisements are shown in two colors in the book, because, on that account, we are not able to reproduce them adequately here.

A. MOORMAN & CO., St. Paul, Minnesota.—The "Book of Bank Buildings" is excellent. A great deal of credit is due the Pioneer Company, particularly for the excellence of the presswork; the nature of the halftone illustrations, buildings mainly of light colored stone, requiring extreme care and ability in makeready and in carrying just the right amount of ink. We agree that in this book you have reached a practical solution of the loose-leaf book without the uneven edges which seem to be almost universal in that style of binding.



THE SCHOOL OF
THE ART INSTITUTE
OF CHICAGO
invites you to see
the Annual Exhibition
of the work of the students
which will be on view
in the galleries of
the Art Institute
from June 8 to
July 9·1923

THE DEPARTMENT OF PRINTING ARTS

Announcement done at the Department of Printing Arts, of the Art Institute, Chicago, notably chiefly for the contour of the design, which in breaking away from the conventional squared lines takes the interesting form and proportions of a vase. The original is in black and blue on white stock.

H. A. SHERTZER, THE LOWELL PRESS, Kansas City, Missouri.—The booklet, "A Woman's Profession," produced for the Patrick school, is an exceptionally good piece of work. The cover is especially attractive in design, and the colors are pleasing. Presswork throughout is very good, although, on the copy sent us, we find considerable

FRED DOIG, Saint John, New Brunswick.—Your specimens are interesting and for the most part attractive. They could be improved generally only through the use of more pleasing type faces, although there is a tendency to use the ornament case too extensively. The specimens in old-style light face romans are the best. Layouts are impressive and

clever. For the suggestion that it will convey to our readers a small section of the newspaper in which the birth was announced was cut out in more or less the form of a circle. At the right-hand edge a stork was drawn and, extending from the beak of the stork, a line is drawn around the paragraph of this one announcement, thus setting it out from the

P. K. KEPPLER : General Building Material



DOORS, WINDOWS, FRAMES AND DRESSED LUMBER
CEMENT, CONCRETE BLOCKS AND FERTILIZER

Beaver, Ohio

Another of Mr. Eskew's unusual letterheads, this being printed in one color only and characterized by an unusual decorative treatment that is ingenious.

variation in "color" on different cuts. Exceptionally wide letter-spacing on some of the short lines (around cuts) mars the otherwise pleasing typography. On the whole, however, the workmanship is very good.

DAVID GILDEA & CO., New York city.—Typographically, your "Specimen Book of Type Faces" is decidedly attractive. The stiff cover, on the front of which your trade-mark, featuring day and night service, is embossed in gold, is beautiful and also striking. It is unfortunate that the print is a little faint on some of the pages, but, we presume, the problem of carrying enough ink to adequately cover the larger sizes of bold types on the rough stock used meant the smaller types would fill up, so we believe you got out of the difficulty in the best way. We are reproducing the attractive title page and two of the text pages so that our readers may obtain an idea of how you have achieved such excellent results.

WENTWORTH INSTITUTE, Boston, Massachusetts.—One of the most unusually attractive booklets we have seen recently is "The Czechoslovak Good Will Visit to America in May, 1923." The cover design composed in Goudy Bold and featured by the shield of the new republic is unusual, as the type matter and the most of the device are printed in vermilion, while the two-point rule border and a small spot of the emblem are in blue. The idea, we assume, was to feature the Czech national colors. The paper was a very good quality of white antique laid and the typography of the body is in Goudy Old Style. We reproduce the cover and title page.

H. W. Osgood, Jersey City, New Jersey.—"The Print Shop," year book of the Vocational Printing Class of Public School No. 24, is without a doubt the best piece of work we have received from a school plant in many moons. Typography of text in Caslon, with heads in Goudy Open, makes a most attractive page on antique white paper, especially with such ample and well apportioned margins. Color is frequent and used with excellent taste. The text is made up of short articles pertaining to printing, such as, for instance, "Sir Walter Scott, Printer" and "Engraving and Printing Linoleum Blocks." Thus the book, designed, we presume, to express the talent of the students and provide them with something particular to do becomes one of value from a study standpoint.

AXEL EDWARD SAHLIN, East Aurora, New York.—The February issue of *The Monument and Cemetery Review* is a beautiful publication. The halftone illustrations of handsome monuments are printed perfectly, while the typography of both text and advertisements is dignified and artistic. The various booklets and folders, done for the most part in the ornate style that distinguishes Roycroft printing, are interesting and impressive. While not of the grade and style that can be characterized as beautiful, they are excellent for the quality of distinction that is reflected. Because of the striking character of the designs one is apt to overlook the presswork, which is invariably good.

catchy. Of the two printings of your envelope, where the type matter is printed along the bottom edge on a solid tint background, there is not a great deal to choose between, as both are very satisfactory. However, we like the one where the tint background is printed in olive better than the one where it is printed in brown.

MAX ADAMS, Indianapolis, Indiana.—The announcement of the birth of your "son and heir" is

others in the column. Against a Ben Day screen background, which makes the announcement conform to the shape of the card, the letters "Something New" appear in reverse color (white). The whole effect is catchy, and will create a lot of interest.

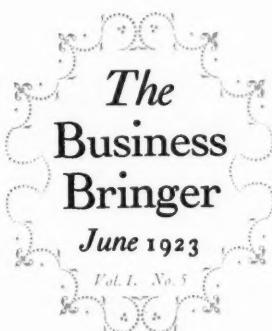
E. A. PARKER, Malta, Montana.—The letterhead for the *Enterprise* is quite satisfactory, although the lines underneath the name of the paper are so short that the contour of the group is rather lacking in grace and definite shape. The package label is also good, but the inner panel of red could have been eliminated to the advantage of the design, while providing more space for filling in the name and address and making them more prominent. We rather dislike the panel envelope corner cards, as it seems the type is fitted to the panels rather than the panels to the type. Also, so much rulework makes the designs less attractive and dignified, while detracting from the prominence of the type. The *Enterprise* is a very good paper, the print being excellent and the first page makeup well balanced and interesting in appearance. The advertisements are also very good indeed.

MORRIS REISS PRESS, New York city.—You continue to do a meritorious grade of work, printing is both neat and "colorful." We are not surprised that the Brown people selected the poorer of the two letterhead arrangements, but presume it was because the name in shaded text letter, providing a greater contrast to the remainder of the display, stands out a little more prominently. We could accept this design on that account more readily than we could with the small matter at the left stepped off so awkwardly. While you didn't have very stiff competition on the Fisher and Altman jobs, we're pleased to state that your work for these clients is excellent, as, indeed, is all of it.

GEORGE C. THOMPSON, Pittsburgh, Pennsylvania.—The announcements for the Pittsburgh Coal Washer Company are very good, the print being particularly excellent. The borders are too ornate, we feel, though from the standpoint of beauty rather than display effectiveness. While they afford a variation from the former plan of using tint blocks over the whole page, except where illustrations appear, we can not say we consider them an improvement. We wonder if you really like the Jackson-Remlinger letterhead composed in Cooper Bold and with the border at the edge of the sheet made up of circles printed in orange, maroon and green. As a novelty it might do for a short time, but such a heading will not "wear" well.

NEUNER CORPORATION, Los Angeles, California.—While the folder, "Printing," is very good, we consider it would be better if the lettered title on the front were larger, without a panel around it, and if the illustration were smaller, particularly since there is nothing in the lower part of the page. On that account there seems to be a necessity for a wider margin at the sides of the cut. The colors, black and light brown, make a pleasing combination, but the brown tint is too weak for the line "Neuner" atop the

House-organ cover design by B. W. Radcliffe, Macon, Georgia, the original of which is printed in black and green on India tint antique stock.



Vol. I, No. 5

August, 1923

CRAFTSMEN!

**COME AND MEET HARRY T. GAGE
FORMERLY HEAD OF THE PRINTING DEPARTMENT OF THE CARNEGIE INSTITUTE OF TECHNOLOGY,
AND NOW DIRECTOR OF LINOTYPE TYPOGRAPHY.**

MR. GAGE will be guest of honor at the next regular meeting of San Francisco Bay Cities Club of Printing House Craftsmen, and will address the meeting on "Modern Typography."

Dinner will be held as usual at the Bellevue Hotel. Get the date—June 4, 1923. Dinner at 6:30; \$1.50 a plate. Music and other entertainment features will be provided. Craftsmen are invited to come and bring their ladies.



Announcement of the San Francisco Bay Cities Club of Printing House Craftsmen done in the style of a book page. The original, printed in black and vermilion on a fine quality white antique laid paper, is especially pleasing.

display of page four. When printed in a weak color type should be relatively stronger so that there will be a semblance at least of tone balance between the type in black and that printed in color.

THE STAR PRINTERY, St. Marys, Kansas.—In design and arrangement the specimens sent us are quite satisfactory. With better types, the appearance would be better. Parsons is not a good face for the display of programs and other dignified work. Some one of the standard romans, like Caslon or Goudy, is preferable. The title page of the booklet, "Bird Glands," is not a good one, for the reason that the lines are spread over the page, whereas lines that are more or less related ought to be grouped together. There should be as few distinct, and individual, units as possible on the page, under which conditions the page can be well proportioned in the arrangement and distribution of white space. Lines spread over the page, and more or less evenly spaced, create an effect of monotony. The embossed cover of the June, 1922, copy of *The Dial* is particularly handsome.

HARWOOD H. HUNT, San Francisco, California.—Your work appeals to the writer very much indeed. It always has. We particularly admire your talent for using various types effectively, always with papers and in colors that accentuate the beauty of your composition and design. It is indeed unfortunate that the specimens that would prove most beneficial to our readers, if reproduced, are on papers and in colors that make adequate reproduction impossible. Beautiful figured papers lose their effect

when reproduced in halftone, and soft blue ink, for instance, will not reproduce at all. Then, there is need for color on our own pages, so, often, we must disregard our own desire to attempt to illustrate the finest work. The tribute to John Henry Nash is pleasing and interesting, more especially, however, because of the fact that in the light of what he has accomplished no one has been more deserving of such honor.

AMERICAN PRINTING COMPANY, Corsicana, Texas.—The blotter, "If," is satisfactory, although the prominence of the mottled effect in the stock detracts somewhat from the type message, yet of course, it adds force and strength to the design as a whole. The arrangement of the business card is unusual, as a contrast to the conventional manner of arrangement, and the wide border in gray ("bled") also contributes distinction. The card would be no less distinctive, however, if it were set in more attractive type, when, in addition, it would be more pleasing. In general the leaflet "Buy It at Home" is quite attractive, though the body seems large in relation to the display. The initial crowds the line of type immediately below it too closely, and extends above the top of

the first line alongside, contrary to the rule for lining initials. The white space is not distributed evenly.

J. WARREN LEWIS, Kansas City, Missouri.—The cover design and title page of the booklet, "Liberty Memorial Association," are striking and attractive. In spite of the fact that Parsons (for the major display at the top) and Copperplate Gothic (relatively very small for the minor display at the bottom) constitute a violation of shape and design harmony the effect is not so bad, as the two styles are separated a great deal and because printing in gold on Lodenstone cover stock (India) reduces the contrast. We assume the copy sent us went through the folder crookedly, for the margins are very bad—too much at the top, too little at the bottom and irregular throughout the book. The booklet, "Display Cases for Oil Salesmen," is not well printed; and it is not as well designed as your work usually is. The large word "Luce," crudely lettered on the cover, ought to have been near the top. It might well have preceded the title we have quoted and been made a part of it, thus strengthening the display while contributing better balance to the design. All the other specimens are satisfactory, some being especially attractive and interesting in appearance.

OREGON STATE TRAINING SCHOOL, Salem, Oregon.—The cover of the *Monitor* (February-March) is not pleasing. The border is too prominent and of an unattractive design. The pattern is an imitation of the weave of Navajo rugs and blankets, which for effectiveness depends upon a typographic treatment consistent with it. Such a treatment is seldom desirable, and then only as an innovation and when the subject treated makes it appropriate. The rule printed in green under the name of the paper is too strong and detracts from the page, while the rules at either end of the line "Salem," used for the purpose of lengthening that line, ought not to have been incorporated. They do not adequately accomplish the purpose intended, at least to advantage, and they also detract from the type and make the effect of the lower group crowded, in connection with close line spacing. Inside pages are satisfactory.

Good Shepherd Church



Easter Services: 1923

Confessions

Easter Saturday, 2 p. m. & 7 p. m.

Easter Sunday

Low Masses at 5, 7 & 9 o'clock

Solemn High Mass at 10:30 a. m.

Procession — Sermon

Benediction — Recessional

We beg God to bless you and yours with the peace and joy of this Holy season

Rev. George A. Branigan, Pastor
Rev. Albert Pessell, Asst. Pastor

George Sheets	Michael Harrington	John Kirby
D. F. Sullivan	Henry Birkenhauer	John Hanlon
Councilmen		

THE TOLEDO ARTCRAFT CO.

An unusual announcement of Easter church services by The Toledo (Ohio) Artcraft Company, the original of which is printed in violet and black on antique India tint paper.



THE RELATION OF DESIGN TO TYPOGRAPHY

A DESIGN which is to enter into printing is never complete in itself. The type with which it is to be combined and the stock upon which it is to be printed are units requiring the same consideration as the actual drawing. Usually the original drawing receives more attention than it deserves and is elaborated beyond all reason. As we know nothing of that spirit of craftsmanship which should encourage each man to intelligently contribute just the note which will best aid the contribution of his fellow workman, printing which is not prepared under the master hand of an individual is good only by accident. It may have the best drawing procurable, excellent typographical workmanship, and splendid presswork and yet be thoroughly inconsistent because of the lack of a proper relation of one element to another.

If the problem is that of a booklet or catalogue, and the responsibility for the design rests entirely with the printer, he should first determine the character of stock necessary for the inside pages, make a dummy of this stock, and bind it with the cover that seems most appropriate and effective, then lay out the inside pages according to their requirements. The cover design may then take any form from a line of type to an elaborate composition, but this form should be determined by the requirements of the complete dummy.

Attractive page from annual edition of "The Print Shop," executed by students of the Printing Class of Public School No. 24, Jersey City, New Jersey. Most of the pages of this handsome book, further details regarding which are contained in a review of it appearing on page 701, are in colors. It is, in the opinion of this writer at least, the best piece of work received from a school print shop in many months.

TANNY THE PRINTER, Syracuse, New York.—We consider the specimens you have sent us exceptionally attractive, especially the church programs, which are usually handled without thought of attractiveness. The undated issue of your house-organ, in which the feature article is "Trade Eyes," is snappy and attractive. A lot of credit is due you for the unusual border treatment. The only thing we do not like about this book is that the decorative section of the initials printed is in so light a yellow. It is very indistinct and does not balance the tone of the type matter printed in black or that of the border in light blue; the yellow recedes decidedly. We should much prefer to see the blue where this yellow appears, as it would not only fit better but would save a run on the press as well. Presswork is excellent, and the cover design, a few simple type lines printed inside a blind stamped border on a fine quality of figured stock, makes a mighty good impression.

WILLIAM G. JOHNSTON COMPANY, Pittsburgh, Pennsylvania.—The "Annual" for the Wilkinsburg High School, is a handsome one. The cover is beautiful, while the typography and layout through-

out are excellent. We admire the advertisements particularly, as they are set in Caslon practically throughout and the layouts are eye-arresting and pleasing. The presswork could have been just a trifle better, as some of the cuts are filled up a little in the high lights and there is evidence of some picking, yet if all school annuals were as well printed we would rejoice. We might add that we do not like headings set in italic capitals, particularly when swash characters are largely employed, as such characters do not work so well when words are set in caps. as when they are set in lowercase. Spacing is made unequal and difficult. The inside of the annual for the Nurses' school is even more attractive; presswork is cleaner than on the more expensive book. Interesting decorative running heads add life to both books.

BLAKELY PRINTING COMPANY, Chicago, Illinois.—While we admire your house publication, "Four-Eighteen," we feel that a cover stock of deep green color, with laid marks and deckled edges, suggesting hand made quality, deserves a more dignified design. The design has the quality of novelty to its credit, but would be more consistent on a plain and perhaps smooth stock like Onyx. On the first inside page (title) there is another inconsistency in the use of the heavy classic ornamental panel and the free arrangement of the page. After this the book is excellent all the way through, the typography of the body in twelve-point Bookman, two columns to the page, being legible and attractive as printed in the gray ink. The effect of so bold a type would not have been chaste enough for a book of this kind if it were printed in black. The frontispiece page, featuring a print in sepia of one of Corot's paintings, is excellent—and the printing throughout is very fine.

THOMAS BEAUMONT, Coronado, California.—The business card for the Howe Printing Company is, in general, quite attractive. We do not like the Parsons for all-capital lines, but, inasmuch as only one line is so set, a great deal of fault can not be found with it. The letterhead is not nearly so good. First the narrow shape of the group is not good for a letterhead design, as it takes up too much space vertically as compared to the space it occupies horizontally, thereby failing to conform to the shape of the space. The effect of so much of the Parsons in display suggests difficult reading, in fact the points can not be grasped at a glance, as the same words and lines could be if set in some plainer roman. The monogram device, made up of various ornaments, is plainly a makeshift and is unattractive, as such things generally are. A simple panel with the letter B in color would be preferable. The printing of the letter in red over the green ornamental background formed by border units is such that it was not worth while to print it in red, making three colors in the design. It would have been just as good—yes, better—if printed in brown, leaving the design in just two colors. It is a case of added time and work spent not merely to no advantage but really to a disadvantage.

THE MASTER PRINTERS ANNUAL & Typographical Year Book

1923

EDITED BY R. A. AUSTEN-LEIGH
AND GERARD T. MEYNELL



LONDON:
SPOTTISWOODE, BALLANTYNE & COY., LTD.
AT 1 NEW STREET SQUARE, E.C.4

A style of title page characteristic of many British books is represented by the one illustrated above, the work of Spottiswoode, Ballantyne & Co., London.



THREE direct wires, no switchboard or operator. The telephones are in the center of the work room. You talk direct to someone in authority who knows about your job. Your questions are answered and your instructions taken promptly, with the least bother to you.

Office and Shop Hours

BOTH are the same, night and day. Continuous service, from 8:30 Monday morning until 12 o'clock noon Saturday. A responsible man is always in charge, a telephone call any time will receive an intelligent answer. There are no overtime charges, the rate is the same day or night—except Saturday afternoon which is overtime.

Call Rector 6676 at any time and one of our messengers will be sent to your desk promptly.

Whenever your copy is ready late in the day, send it that night and you will get proofs the following day.

ARTHUR L. TOMLINS, St. Louis, Missouri.—Most of the specimens you sent us are poor, but we're glad to say, as a result of inferior type equipment and not because of a lack of ability on your part—provided you did not select the types. Display and arrangement are satisfactory, but no one can do good work with poor tools. No matter how well a piece of printing is executed from the standpoint of display, balance, proportion, etc., it falls short if the type used is unattractive. The green ink is too light on the folder for the Christmas services of the Union Avenue Christian Church. You will notice the lines of display and ornaments printed in red seem to stand out in front of the units in green. No matter what two colors are used in a design one should not give the impression of being nearer you than the other, as in this case. Tone balance should govern and to attain it the items in the lighter color should be set in relatively heavier type.

C. F. WHITNEY, Omaha, Nebraska.—The advertising program for the Junior League Revue is an exceptionally good example for this class of work. The cover illustration-design is apropos and well executed. While the advertisements are handled in the manner customary on such work the fact that one style of display, Old Style Antique, is used practically altogether results in an effect of harmony that is good to see. This compensates in a measure for the open joints in the rules that mark off the individual advertisements. If the parallel rule border had been used, and the rules marking off the individual spaces brought up flush to the border, a neater appearance would have resulted.

Three pages from one of the handsomest and most complete type specimen books we have seen, that of David Gildea & Co., New York city.

GARAMONT

8 pt. Garamont
ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyz
It is not so much the type face as the way the type is handled that goes to make a pleasing page. Remember that spacing is the greatest factor in the final result. Most any

6 pt. Garamont
ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyz
It is not so much the type face as the way the type is handled that goes to make a pleasing page. Remember that spacing is the greatest factor in the final result. Most any type face will look better with two-point leads between the lines. It is

↔ GARAMONT ITALIC ↔

36 pt. Garamont Italic
ABCDEFGHI
abcdefghijklmn

30 pt. Garamont Italic
ABCDEFGHIJKLM
abcdefghijklmn

[98]

We appreciate that the book was a rush job, but, remember, most of the things marking the difference between a job which is wholly satisfying and one which is not are things that require little or no extra time. Faulty work when we're rushed is due more generally to the fact that we do not think so clearly. The presswork is very good, to the credit of the pressmen of the Omaha Printing Company who worked on the book.

STANDARD PRINTING COMPANY, Alexandria, Louisiana.—Your blotters are very satisfactory. The one entitled "Low Prices May Make a Sale" is the better arranged and more attractive. Of the four color combinations in which this design is printed we like best the one printed in deep violet (almost black), light blue and orange on gray (mouse-colored) stock. Our next choice is the one on blue stock, then pink, then canary. The other blotter is less attractive in design, largely because of the fact that the border overshadows the type and because of the rules at the ends of the line "Reasonable Prices." We are firmly "set against" the practice of lengthening lines of type with rules and other flubdubs. They serve mainly to clutter up the design and make it confusing. The main display as well as the body might easily have been set larger, for there is ample space, particularly if the monogram devices were used in such a way as to take up less space or were eliminated altogether. They are of no value except as ornament, which seems scarcely essential on a blotter of this character. Had an attractive border been used the decorative element would be applied in a practical, useful way.

NEWSPAPER WORK

BY G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

The All-Around Newspaper Man

"It takes all kinds of people to make a world," sayeth an old proverb. It also takes all kinds of people to make newspapers. It takes a man of peculiar mental makeup to like strictly editorial work; one who reads and remembers, thinks quickly and sharply, and is able to run his ideas lucidly into print. But there are many editors who would rather shove the broom in the back room than try to conduct regular editorial pages. Therefore, they either do not have editorial pages or columns, or somebody else writes them. We have in mind a publisher, a bright and well educated young fellow who is making his mark as a manager of a good county paper. This young man says he would rather clean sewers than work circulation. He hates to go up against the problems and disappointments of that end of the business, but he glories in handling the complex details of endless variety that make up the business end. Then we know another fellow who never made a success of any part of the newspaper business for himself, who lives in ecstatic joy when in a position of all-around news man on a county seat paper. His mind and his imagination are working all the time. He looks for and courts friends, and is loquacious to a degree. But he must work for somebody else all the time. He must have a business manager planning the collections and expenditures without any hint to him regarding that matter excepting his check every Saturday. He could write up a newspaper while sitting on a rock in the middle of an ocean, but he would fail to hook up with his banker two weeks if he were "on his own." Then there is the more numerous printer-publisher — the one who knows and likes the back office work, can carry any load put upon him and sweats away in a hundred-degree room, smilingly calling to the rest of the boys to "come on, let's finish this job tonight." He makes the wheels go 'round regularly, and never slips, but he wouldn't write a personal item five lines long nor tell the editor if a rich uncle should die and leave him a million, for fear it would entangle him with the front office.

Having intimate acquaintance with thousands of the best newspaper fellows on earth — successful men in their way — we pause to consider how really few are the great all-around men in the local newspaper game who have made notable successes.

There are some, however, who have carried nine men's loads and seem to have nine lives. One we know intimately, who during his prime was a marvel, connected with a weekly paper. He could write editorials, poetry, society, police, bar-room or bunk, and every line of it with literary grace. He could set type by hand, as they did in his day, and make the best tramp printer on the road hustle to equal his string; he could compose the finest job of printing and do the best presswork; he could tread the old job press, and did do it until "the sun illumined the early morn," and could set advertisements and distribute type; he kept as neat and complete a set of books

as was seen in any such shop in his day, and was the best single-handed solicitor and collector we ever knew. If we were going to write an eulogy of the all-around man, we would choose this one as the type — and he is alive today. While in the afternoon of life, and connected as editor with other good men in the publication of one of the best dailies in the West, he still is the all-around man, home-loving, helpful, a popular public speaker, a citizen upon whom his associates and fellow citizens have occasionally showered honors and appreciation.

When we think what this last man has been and what he has accomplished, starting with not even a high-school education, and now rounding out his years so gracefully and in the most modern and complete home in a model city of the nation, we take off our hat to him, and not to the man who says he can not handle circulation, will not touch editorial work, hates the back office, decries bookkeeping and wants to fill only one niche in life, and do that well.

Just as there are athletes so created that they can compete in any sport and undergo any endurance, so there is occasionally some newspaper man born and raised by necessity to demonstrate to the rest of us what commonplace members we are of a craft and a profession that has more sides to it than the red ball of the sun.

Considering the Flat or Conditional Rates

There seems always to be the question in the minds of country publishers of whether they should make a really flat rate to all or schedule a difference in advertising rates. That is, should the local business man pay a lower rate than the foreign advertiser, and should the steady advertiser who contracts for a certain space have an inside rate over all? The usual practice is to make a stated rate for display advertising, then to discount that somewhat to the business carrying more than a certain amount per week or month or year, and add something for transient (which includes foreign) advertising. Say that a local weekly has a circulation of about two thousand and a stated home rate of 28 cents an inch. Business houses that agree to carry a quarter or half page regularly, and sometimes those agreeing to use over a thousand inches yearly, are given a 25-cent rate covering all their advertising. Agencies and other advertising concerns in the foreign field are then made a 33-cent rate to cover the commissions required and still leave the publisher what he knows he must have to "carry on." This foreign business is usually required to be furnished in plate form, also, and an additional charge of 5 to 10 cents an inch is made if composition is required, with an added percentage if a special position is stipulated. We say this is the usual practice, and where it is established the publisher may handle it satisfactorily and well.

But in some cases the different rates and conditions make confusion and generate disputes. We would favor the flat rate, making it adequate for all classes of business but permitting

a small discount to the general advertiser who agrees to the quantity rate. It costs the publisher just about as much to solicit and handle his local advertising as it does to handle his foreign orders for space, but he often does not realize it. If a solicitor or advertising man is hired to do the local work, the cost may be more than fifteen per cent; if the publisher himself or one of his editors can do it, the cost may be less. But there are the bookkeeping and collecting to take care of. Sometimes it may be more bother to run the streets with bills and wait for business men to take time to meet the collector and write their checks than it is to make out bills, and enclose tear sheets for mailing to the advertising agency. Again, most country publishers nowadays do half the writing of advertisements for their patrons. It pays, and helps to get more business, but it also costs something. Service and circulation count much, but returns count more with all advertising patrons. The conclusion as to whether it is right and fair to charge more for the outside or transient advertising than for the irregular home advertising is therefore still up to the publisher. He should develop the matter as a system, however, and follow it absolutely if he would avoid confusion.

Observations

J. U. Bailey, publisher of the Bureau County (Ill.) *Republican*, at a recent editorial convention in that State gave a paper on the subject, "Building Circulation," in which he modestly but free-heartedly gives to the members his judgment of the best means to success in that line. Summed up, it is that you must first make a *good* newspaper, and then sell it. Mr. Bailey says it takes years to build circulation, and then a good newspaper to hold it, and he has run the *Republican's* list up from 2,500 to 7,200 since he has been owner and publisher of the paper. That is some circulation for a weekly paper, and in a county of 45,000 people; we know of no parallel in the United States. Contests, premiums and schemes for gaining circulation are taboo with Mr. Bailey. He believes in plenty of news, a complete corps of country correspondents and a well printed and edited newspaper. News is published without fear or favor, but the columns are kept clean, and every page is made to be of value and inspiration to the homes and business enterprises of the community.

Consolidations of newspapers continue, and the movement seems to be accelerated because of the advancing costs of publishing newspapers and the paucity of printers. From New York to the Pacific Ocean and all up and down the country the same movement is noted, but more especially in the local newspaper field. It is well. Business desires concentrated advertising as much as possible. Advertising is the only thing that makes modern newspapers possible. Circulation must precede advertising, and a field too much divided precludes saturation by any one publication. Eliminating the expense of conducting so many newspapers should tend to economy of production for those remaining, and make investments more secure. It is difficult for the average publisher to figure where Munsey can purchase great newspapers and suspend their publication, or consolidate them, but it may all be a plan of a syndicate to concentrate the great fields and handle them with less overhead and fewer workmen. In the small-town fields where the expense of conducting newspapers is now more than the entire receipts of such plants ten years ago, we observe that where two papers have heretofore struggled along with fair success in towns of 1500 to 2500, consolidations are becoming the rule. Cold-blooded business and not politics is the dominant factor now. Where some years ago a thousand dollars and a well organized political faction could start and maintain a newspaper, today it requires an investment of thousands of dollars and an expense for maintenance that is

not warranted by any political returns. Pride and grim determination stand in the way of more good business consolidations, but we expect to see the movement continue. There is an evolution going on that is leading the newspaper business to a different level in the country.

We were interested to note recently that one Minnesota publisher got into trouble with the postoffice in his town by printing an advertisement of a lottery. Publishers of the St. James *Plain Dealer* found it necessary to go through their entire edition and with shears cut out the offensive advertisement before the postmaster would accept the papers for mailing. And even that was better than having a possible action brought against the paper later by the postal department to cancel their second-class privilege, which might be the result of running any lottery advertising or news. We recently printed the postal department's rules and laws on this subject, and we hope that no reader of THE INLAND PRINTER has been caught unawares. It is sometimes difficult to know just what might be termed lottery advertising, since some clever schemes for evasion of the law are invented every now and then. It may be set down as a good rule, however, to take any such proposed advertising or news matter to the postmaster first, and get him to rule on the question of its admissibility as second-class matter. He may not always be right, either, but the publisher still has the right of appeal to the general postal department at Washington — and while this is pending, possibly the occasion for running the questionable matter may have passed.

A meeting of all the field secretaries or executive secretaries of state press associations is proposed to be held in Colorado in September. Edward A. Bemis, field secretary for Colorado, proposes the meeting and agrees to stand a part of the expense of all the other field secretaries who will attend. Since the Iowa idea of a permanent field or executive secretary to work for the interests of state press organization has now spread to about a dozen states, there is a real demand for a meeting and exchange of ideas of these men who are working the year 'round to better newspaper conditions.

Yes, we believe in special advertising pages and special editions — when they are reasonably planned and handled — this in answer to some inquiries regarding the utility and profits of such pages and papers. First, we believe in special pages when there is something coming along to engage popular interest in a certain subject, and when that subject is related to certain things which may be profitably advertised. Trumping up an excuse for a special page just to base a campaign for some special advertising on it, may react and not benefit either the advertiser or the paper. Likewise special editions may be used or abused. They may be used in connection with Farm Bureau work, along with county fairs, corn shows, automobile exhibits, chautauquas and certain other entertainments; in connection with school dedications, or opening of some big building or institution that people may be interested in. There are a hundred propositions worthy of special editions — provided the newspaper has the men and the material to make it go right. A "flivver" in the attempt is bad business. Better let the occasion pass than to attempt a special edition that will be questionable; the same with special pages. There is always the question of whether such specials pay, when you count the loss of advertising business in the issues next following them, and the using up of advertising appropriations of your regular advertising firms. The profit often comes, however, from the new concerns who will take space in specials, and from this start gain much more advertising ideas and enthusiasm to be used in the future.

Review of Newspapers and Advertisements

BY J. L. FRAZIER

WAGNER PRINTING COMPANY, Galesburg, Illinois.—*The Farm Bureau Bulletin* is excellent in every respect.

H. B. SATTERLEE, Wahpeton, North Dakota.—*The Small Pica* is an interesting little paper, and is attractively made up and well printed.

BANNER PRINTING COMPANY, Belzoni, Mississippi.—The advertising circulars for Brantley and Anderson are excellent examples of the "bargain" style of display. The arrangement is well balanced and not confusing in the least. Larger prices (two or three line) are the only thing we have to suggest that would make them more effective.

Ogden Reporter, Ogden, Iowa.—The first page is well arranged and the print is satisfactory, although a trifle pale, largely as a result of insufficient impression, for, in places, there seems to be plenty of ink. Advertisements are satisfactory, although we dislike to see the extra-condensed block letter used in some of them, particularly in connection with the more attractive romans of regular proportions.

Thompsonville Press, Thompsonville, Connecticut.—The first page of the several issues sent us is exceptionally well arranged. The headings are not too large or too small, and there are a good number of them, so the page looks interesting and attractive, without going to the extreme of being sensational. The print is very good and the advertisements are excellent. In the majority of the advertisements most of the copy is held to small sizes, so that the major display, through effective contrast or difference in size, stands out.

The Leviathan

The Largest Ship in the World

Sails July 4th

It is fitting indeed that The Leviathan should sail on the anniversary of the birth of The Republic. For the sailing of The Leviathan marks the beginning of a new epoch in the history of The American Merchant Marine—a new triumph for the American people.

For months thousands of American workmen, engineers and ship builders have been constructing the giant Steamship Leviathan from a swift transport into a luxurious ocean liner.

Now as the work nears completion, it is obvious a new epoch has begun in the history of the world.

For elegance of appearance, for sheer beauty and for masterful achievement in the art of shipbuilding.

Inquire Today at any Tourist or Travel Agency or

UNITED STATES LINES

**General Office
45 Broadway, New York City
Managing Operators for
U. S. SHIPPING BOARD**

An unusually impressive advertisement that attracts through large bold lettering. As the arrangement is simple and as there is ample white space, we can consider it inviting as well as striking.

ALBERT H. RICHARDSON, Erie, Pennsylvania.—*The Coupler*, internal house-organ of the General Electric Company, is very interesting and it is well executed from a mechanical standpoint, too. We do not care for the regular use of capital letter heads, but, of course, they are not altogether bad. Press-work is good, the halftone illustrations being well rendered on the none too smooth paper used, which, however, is of very good quality, a fine grade of M. F. or an English finish.

California Sentinel, California, Pennsylvania.—The first page is neat, but lacks in the appearance of interest through the fact that the headings are so small, being set in bold-face capitals of the body type used. The print is uneven, we believe as a result of uneven setting of the fountain screws, although some of it may be the result of having failed to change the tympan sheets from the previous run. A high cut here and there wears down the impression, thus making it insufficient at such points for the following run. Advertisements are well arranged and satisfactorily displayed, as a rule, but the fact that so many styles of type are used detracts from their appearance, for they do not harmonize.

Carroll Herald, Carroll, Iowa.—We'll say you are careful to get a good print and to arrange the first page attractively. Excellence in these respects is characteristic of all issues. We are reproducing the first page of one of them as an indication of just how well this work is done. Advertisements, also, are excellent and we especially appreciate the fact that they are pyramided on all pages. We would prefer to see plain rule borders used throughout, as the unit machine borders are rather too weak and the six-point rule, also largely used,



Attractive first page of the Carroll (Iowa) *Herald*. The large heads are set in lighter type than the smaller ones, affording a contrast that contributes interest.

is too heavy. The average size advertisement appears best with a four-point rule border, and you can use double or triple rules, with white space between, of course, for the larger displays. The fact that you use Cheltenham Bold for the display of advertisements is a point in their favor and a factor in the good appearance of the paper as a whole. However, the fact that you use extended, condensed and regular, also the outline, means that harmony is not as complete as it could be, so you have still something to work toward. The big special edition of March 21 is a humdinger and we are not surprised that some advertisers in near-by cities whom you were unable to reach regretted they were not represented and encouraged you to run a second special later on. Manifestly, the *Herald* stands very high, and its high standing is as manifestly deserved.

Electra News, Electra, Texas.—Your special "Anniversary" edition is very good indeed in all respects except the print. The screws regulating the flow of ink through the blade of the fountain were not uniformly set, and while most of the print is pale we find streaks where there is too much ink. Advertisements are well arranged and forcefully displayed, the layouts being commendably simple. While there is not a uniformity in borders and display types, plain rules and Cheltenham Bold are mainly used, so the effect is very good. We do not find any extremely prominent decorative borders, which detract measurably from the type matter and which, found in so many papers, has led us to advocate the consistent use of plain rule borders. Still, no paper can be so attractive looking when a variety of borders are in use as when just one style—plain rule, preferably—is employed. We consider the volume of advertising carried in this edition wholly unusual and, aside from the points mentioned, have but one more fault to point out, namely, the absence of subordinate decks in the prominent hand-set news headings. Such secondary sections not only add finish but make the break from heading to item less abrupt. Furthermore, they permit featuring more points in the headings for the benefit of readers who do not care to, or do not have the time to, read an article through.

August, 1923

Lusk Herald-Standard, Lusk, Wyoming.—We consider your first page a little too sensational for a paper of its size and for the city in which it is published. There is a place for a sensational newspaper in the larger cities. That type of paper appeals to a certain kind of mind, which, happily, is in the minority. So, where there are but one or two papers, as in a small community, we believe the community is better served by a more dignified and attractive paper. The heading over the item telling of the meeting of stockholders of the

One Out of Seven a General Motors Car

SINCE 1909 General Motors has produced over 2½ million passenger cars of which more than 1½ million are now in service. There are in use 10 million passenger cars of all makes, so that at least one automobile in every seven is a product of General Motors.

It has been estimated that an average of three telephone calls are made each day on every telephone instrument; and that every automobile averages 21 miles of travel a day.

Then for comparison it may be stated that every time the telephone rings a passenger car somewhere has travelled

A further edition "Passenger and Commercial Cars," giving detailed information, will be mailed if a request is directed to the Department of Financial Publicity, General Motors Corporation, New York.

GENERAL MOTORS

BUICK • CADILLAC • CHEVROLET • OAKLAND • OLDSMOBILE • GMC TRUCKS

Fisher Bodies • Remy Starting Systems • Delco Starting Systems • Delco Light and Power Plants
Harrison Radiators • Jaxon Rims • Kaxon Horns • Hyatt Roller Bearings • Frigidaire
Brown-Lipe-Chapin Differentials and Gears • Lancaster Steel Products
New Depature Ball Bearings • AC Spark Plugs

General Motors Acceptance Corporation finances distribution of General Motors products

One of a series of "good will" advertisements published in financial papers by the General Motors Corporation. The same form of layout distinguished all of them, which were characterized also by uncommonly small major display and the same shape of illustration. Such an advertisement will hold its own in almost any company, although, presumably, they were full pages.

defunct bank is too strong for the story, especially since the failure itself was probably, and properly, treated in a sensational manner. The meeting of stockholders is not in the nature of a sensational item, as was the failure itself. The print is very good and the advertisements satisfactory. We do not like the border of square units, it is too prominent and therefore detracts from the type. A border ought to serve the purpose of marking the limits to a display, of giving it unity, and sometimes, without being too prominent, of adding attractiveness and perhaps beauty, but when it attracts for its own sake it fails and becomes a liability rather than an asset.

Houlton Times, Houlton, Maine.—The print is excellent, likewise the first page makeup. Not enough care was exercised in writing the copy for the first heads, as we find wide variations, particularly in the length of the two main lines of the No. 1 drop-line headings, which ought to be the same length. The same point also applies to a number of the smaller headings and the second deck of the No. 2 headings is set in type that is too small, being the black face of the machined body matter, with the main deck of this head set in eighteen-point Cheltenham Bold extra condensed (title), the second deck ought to have been set in twelve-point upper and lower case to provide good proportion and give the matter in the second deck an opportunity to stand out. We like to see a short dash between all headings and body matter and we note that you do not always use a dash at the start of the items. Advertisements are characteristic because of unusual whiting out, but are not so pleasing as they might be on account of the frequent wide letter spacing and of associating regular and condensed forms, often in lines spaced closely.

Stamford Mirror-Recorder, Stamford, New York.—Yours is the best printed paper we have received during the current month. Just the right amount of ink, as black as possible to use and avoid offset and smear, is carried and is maintained uniformly throughout all the pages. The first page makeup is well balanced, and there are just the right number of headings to make the page look interesting and appear attractive. Advertisements are quite well displayed, but are not so attractive as they would be if the display, at least of individual advertisements, were confined to a single series of type and if plain rule borders were used throughout. Another weakness is the use of rule as ornaments inside advertisements, both as dashes and cutoffs, where needless, and to fill out lines to a desired length, for which object colons are also often used. Lines filled but by rules, ornaments and punctuation points do not

accomplish the result desired, for the simple reason that letter characters are quite different in appearance and much larger. The line so lengthened does not appear filled, because of the variation in appearance at different points.

Humboldt Star, Winnemucca, Nevada.—Print is good and display advertising is very satisfactory. The arrangement of the advertisements on pages 6 and 7 (May 11 issue) is very bad, however, as they are scattered here and there, and worked into the four corners in such a way that the pages are cut up into disagreeable looking spots and patches. We suggest that you adopt the pyramid makeup, by following which the advertisements are grouped in the lower right-hand corner of each page, leaving to reading matter the upper left-hand corner — rather, the triangular space marked off by the top, left side and the diagonal from the upper right-hand corner to the lower left-hand corner. Thus, there is system, a minimum of conflict between advertisements and reading matter, and a better appearance because of regularity. The advertisements themselves average quite satisfactory, faults being with details which would require some length to explain. However, we suggest more care in the distribution of white space, also in setting the display sufficiently larger than the body matter so that it will stand out prominently. Avoid the use of regular and extra-condensed, or even condensed, display type in the same advertisement.

R. M. COFFELT, Pittsburg, Kansas.—We regret the proof of the Pollitzer advertisement on tissue paper is badly smeared, for we should like to reproduce it alongside the advertisement as it appeared in the paper, changed according to the advertiser's orders. The display as you originally set it is far better, first, because the display is stronger, although smaller. Contrast is sharp. The matter pertaining to different articles is better classified and held apart, also

An Exhibit of FINE SILVER

and Other Wares Made Exclusively in Our Jewelry Workrooms

IN the Silver Room of our Jewelry Section there are displayed this week numerous products of our own creation—in sterling silver, bronze and other fine materials. They are exquisitely made, superb in both quality and workmanship, and unique in the field of American enterprise.

Many of the pieces go back to early periods for their designs, and each is representative of a thorough and almost medieval understanding of arts craftsmanship. It is a type of manufacture done by no other retail store, and by few organizations of any kind in the world. Every product is made exclusively for the requirements of our own customers, and is to be found only on the First Floor, Wabash Avenue.

This is an Exhibit which signifies not a sudden departure in the making of unusual articles, but the culmination of many years in the development of wares which embody the utmost perfection. There are:

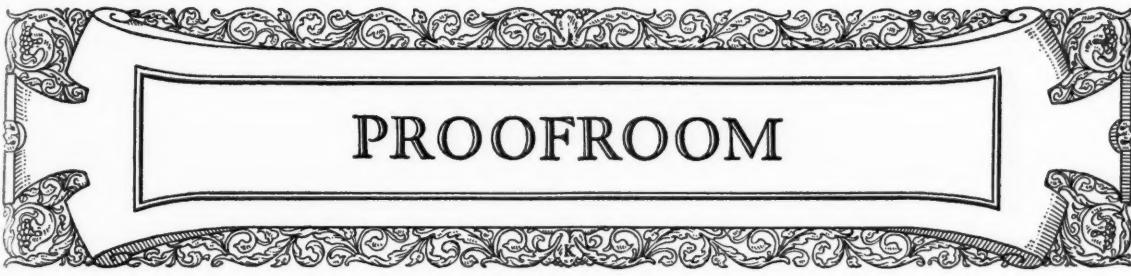
- Sterling Silver Table Services
- Reproductions of Antique Dutch Silver
- Dutch Silver
- Candelabras and other pieces in period designs
- Colonial Hand-Hammered Silver
- Desk Sets in Bronze • Book Ends • Photograph Frames
- Mounted Clocks Handily Decorated in Bronze
- Eggcaskets • Brooches
- Dressing Sets
- Decorated Thermometer Conduits and other unusual pieces
- Engraved Stationery

MARSHALL FIELD & COMPANY

Goldsmiths • Silversmiths • Precious Stones • Pearls
SILVER ROOM • FIRST FLOOR • WABASH AVENUE

The leading advertisers of the country maintain a simplicity in their advertisements that is gratifying. Here we have what might be characterized as ornate advertisement, but our readers will note the decorative features are kept in their place. Marshall Field & Co. have their advertisements set by specialists and employ the finest and most up-to-date types, Garamond and Goudy Bold being used for this one.

made to stand out, by the panel treatment, and there is also an agreeable effect of balance which is lacking in the resetting. While, as a rule, we do not like the underscoring of display lines, that plan in this particular case (your original) seems to add color and spice to the whole advertisement, a quality wholly absent from the resetting. It is easier to follow the matter in the original because the type sizes and length of lines are more suited to reading. There is a point beyond which increasing the size of type does not make it more impressive; one should remember that other conditions besides the size have much to do with a line of type standing out. White space contributes strength to the original from the manner of its use and apportionment, whereas it is so diffused and scattered in the resetting that it does not count. The *Sun* is well handled in all respects except one, the presswork, which is very poor. The print is weak and there is a lot of slurr, characteristic especially of certain types of perfecting presses when tympan, rollers and ink are not right. The first-page makeup is very good, but the feature of the paper most deserving of praise is the display advertising. If the paper were well printed it would be an unusually attractive one, but, unfortunately, the finest ad. display and the most careful makeup are wasted when the print is poor.



PROOFROOM

BY EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Here's fun! Our good old friend, S. A. Baldus, managing editor of *Extension Magazine*, writes with refreshing brevity and cooling effervescence: "Here are a few comments which may be of interest to whoever (Whomever? To him who? Damn such a mixed-up language!) writes the Proofroom page. No offense intended." And none taken!

We quoted and corrected two examples of slack English: "No one but you and I know," and "No one but he knew."

Mr. Baldus, "ringing" the first two words of each quotation, asks: "Is it, or is it not, preferable to use 'none' instead of 'no one'?" The trap is badly baited, because every one knows that "none" may be used either in its literal sense of "no one," singular, or in an extended, partitive sense, "not any (ones)," with plural connotation. The change to "none" would not affect the grammatical construction of the pronoun following the adversative preposition "but." Thus: "No one but me knows; None but me knows; None but me know." All these are possible, with grammatical propriety. In vocal expression, colloquial speech, they may sound awkward, but that is another matter.

Correcting the first example quoted above, we rewrote it: "No one but you and me knows." Mr. Baldus writes in the margin of the clipped page: "Is it not a safer rule to use 'I' in answer to the question 'Who,' and 'me' in answer to the question 'Whom'?" That was the rule taught when I went to college. If the old rule is valid, then 'Who but he had urged' and 'No one but he knew' are not faulty."

"Who urged?" "I urged." Again: "By whom was it urged?" "It was urged by me." But this is quite separate and apart from the case in hand, where the little bedeviller of a "but" intervenes. The "but" in these examples is clearly prepositional, and not a conjunction or adverb. (The possibility of construing it as a conjunction was admitted in our June text, but now as then we stand by our own conviction that such construction in this particular instance is not sound. And unless we agree in premise, how is it possible for us to agree in conclusion?)

Mr. Baldus again: "Put the case this way: 'No one (none) but you and me knows that you and me knows everything.' Apply the rule of 'who' and 'whom,' and how will it read? Wouldn't it be much simpler instead of 'No one but you and me knows' to write 'Only you and me knows'?"

Coördination of a nominative and an accusative, and added thereto a plural subject with a singular verb; and now our friend goes one step further in the genial process of deliberate obfuscation: "The 'but' could be disposed of by using 'except.' Then it would read: 'Except you and I, none knows.' Or, 'Excepting you and me, none knows.'"

We reprint the amiable nonsense because every one *except we* will enjoy it.

The Baldusian quiver still holds a shaft or two: "I find it very helpful when doubts and difficulties as to 'me' and 'I' arise to translate the sentence into Latin or German." Perhaps this is the way out. And if Tully and Goethe, Flaccus

and Schiller fail, it may be that light and leading can be found in the writings of the sage Confucius, or the Hottentot philosophers, or the literature of Kamchatka or Patagonia. (No offense intended!) —

Encouraged by this sequel to our first collection of examples of how not to say it, we come to bat with a few more. We have not made a business of hunting for them, and we do not intend to do so. Nor do we propose to load this department with them. But they serve as evidence to support our assertion that modern publishers and authors are reprehensibly indifferent to the little things that may good work.

"Within These Walls," by Rupert Hughes (Harper): "Who had besought her in marriage." "A brief wooden bridge." "Her time was passed for demanding anything."

"Beowulf, a New Verse Translation," by William Ellery Leonard (Century): "Chambers'" in the text, "Chamber's" in a line under a cut.

"The House by the Windmill," by Agnes Edwards Rothery (Doubleday, Page): "He noticed that before the last character had disappeared that the children began —" "They were as well spoken and perhaps better educated than their ancestors." "Christodelphians." "The disorder of departure looked as if it had laid there for ages."

"The Return of Frank Clamart," by Henry C. Rowland (Harper): "The psychology of whoever had arranged the cabaret was good." "He became instinctly conscious of —" "Most probably it was that aggressive initiative that had carried Jedburgh through." "Coerced by force." "Sharon might not be as mettlesome, or lack the driving power"—meaning that she might lack the driving power, not that she might not lack it, as literal interpretation of the sentence as printed would imply. "That telltale inability that is a symptom —" "She loved all that part of him that they had in common." "Shane had done this abstractly" (for "abstractedly").

"The Woman of the Horizon," by Gilbert Frankau (Century): "The Lavant." "He misconstrued the meaning of her words."

"By Camel and Car to the Peacock Throne," by E. Alexander Powell (Century): "Simoon."

"Development of Social Theory," by Prof. James Lichtenberger of the University of Pennsylvania (Century): "If the world is really a product of imminent regularity" (for "immanent").

"Tomorrow About This Time," by Grace Livingston Hill (Lippincott): "Anne stood aghast as the first trunk hove in sight and cast a quick and calculating eye toward the stairs."

And here are a few from newspapers and magazines:

Current History: "Exceptionally heavy or unhealthy work and work under ground are prohibited for women and persons under eighteen." "Women and persons"; or, Are women people? Revise: "For women, and for all persons under eighteen."

Current History: "It also militates against that quality that Gladstone said was basic." "That . . . that" is not good; use "the . . . that," or "that . . . which." Proceed from the article to the demonstrative pronoun, or from the demonstrative to the relative.

A Dutton advertisement in the *Literary Digest International Book Review*: "MacDonald, George. 'Phantasies.' (For 'Phantastes.' And the Britannica shows 'Macdonald.')

New York Times Book Review: "And there are such an unhappy aggregation of futilities and frustrations!"

Literary Digest International Book Review: "Aldous Huxley," for "Huxley."

Sunday newspaper, editorial on children's page: "Be sure you let us know when one of your friends are ill." Also, when three or four of them is well?

News dispatch: "This hale and ruddy veteran had a grip like a vice." A grip even stronger, we understand, than that of a vise.

Sunday newspaper: "It is regarded an honor." "Regarded as an honor," "considered an honor," are the alternatives within the limits of clean expression.

These are not all errors; some of them are mere curiosities of written speech. And those that are errors vary in degree from the very slightly reprehensible to the out-and-out misuse of form. They are noted in the most amiable disposition imaginable, for amusement as well as informative suggestion. They do show that this is a careless time among folk who write and others who print. That the supply has not been exhausted by our own dips into it is shown by these further examples, submitted by a correspondent: "Question.—What is meant by 16 to 1?—R. B. Answer.—. . . the ration refers to weight . . . the ration of 16 to 1 means . . ." "He is a mayor. He has a gravel and everything." "The tribolites, a small crustacean . . ." Perhaps they inhabit the Great Metroropolis made famous by a politician of bygone times.

That "American Language"

BY EDWARD N. TEALL



ITHER courage or a thick hide is needed by him who undertakes to expound the principles of grammar, or to criticize other men's exposition and application of them. Some who make the venture fall into pedantry, others recoil so far from it that they are betrayed into the opposite extreme, vulgarity. Some sanctify precedent, worship the past, and so lose contact with the living present. Others take for their guiding principle "Whatever is, is right," scorn the backward view, and thus forfeit the advantages of perspective, scale and standard. One school makes canon supreme, the other unduly exalts common usage. One sees grammar as a true science; the other talks about the art of speech. And as all who use a language help to make it, the grammarian and the libertarian are but tails to the kite.

Mr. Mencken and his "American Language" came in for some hard knocks at a conference of British and American professors of English, held at Columbia University in June. One of the prominent (and prominently reported) speakers was the Hon. and Rev. Dr. Henry van Dyke, who was for many years a professor of English literature at Princeton. Dr. van Dyke attacked the idea of an "American language," and riddled its proponents' hides with the buckshot of ridicule. "The proposal to make a new American language," he said, "may be regarded either as a specimen of American humor or as a serious enormity. The natural style of the persons who gravely make the proposal gives rise to frightful dreams of the kind of new language which they would probably make if they were let loose on the job." If the heft of the attack seems to rest upon an assumed personal superiority of Dr. van Dyke and his friends over those who favor the Great Reform, it should be noted that with the phrase "let loose on the job" Dr. van Dyke manifests enough respect for the vernacular to take it with him into high intellectual society.

Dr. Fred Newton Scott of the University of Michigan put into his denunciation more of dignity and much more of vigorously righteous wrath: "That Mr. Mencken has failed to perceive the gulf between the sterile vulgarity of his performance and the massive dignity of the original is for Americans not a matter for ridicule but for the horsehair shirt and the lash—for tears of shame and self-abasement." It is not the vulgarity but the sterility of the performance that is most deplorable.

Now, there is in Mr. Mencken's makeup a good deal of the infant terrible. He is a *blagueur*, a playboy, a mischief maker, a self-advertiser. He likes to draw out the self-righteous, to pull the leg of the sort of person who is always ready to offer a leg for the pulling; to torment the conservative into spasms of radically excessive conservatism, and to tease the susceptible. He carries his tongue in his cheek. He makes faces, to amuse or frighten the child-minded mob. He sets up false gods, not to be worshipped but to be knocked down. He is an iconoclast, perhaps because in secret he believes in the authenticity of the images; like the professed atheist whose absorption in the idea of a Deity is completer than that of the fanatics of faith. He is a "holy terror," and a "holy show." He has fun, sneers at respectable mediocrity, jeers at the Who's Whosers, rides at windmills knowing them for windmills, derides hokum with a hokum of his own, tears off the mask of others' shams and pet hypocrisies—and must be hard put to it to tell when he is in earnest and when he is only pretending to laugh at the lightning he honors with his secret fear.

We have failed of the mark in these not wholly complimentary expressions if we have failed to give clear and convincing implication of a readiness to acknowledge a certain virtue in Mr. Mencken's carefully cultivated peculiarities. Exposure of sham is a work of merit. And we think Mr. Mencken's book, "The American Language," is his sincerest product; also, that there is in it an honesty of vision and report, a shrewdness of understanding and a power of propagandism that might be envied by the practitioners and devotees of a more formal scholarship, and copied advantageously by those who influence the development of our language in those ways in which, as Dr. van Dyke has argued, it is most effectively directed: in preaching, public speaking, school teaching and play acting.

But where Dr. van Dyke finds these influences vitiated by the influence of "the fierce speed and abominable racket of modern life," and deplores their power as agencies of decay and degeneration, Mr. Mencken loves the vitiation and exalts speed and racket to the status of national gods worthy to be fought for. He does not give proper place and value to the speech characteristic of Americans and the dialects of sections of America; neither do his assailants. The academic critics are completely hostile; Mr. Mencken is so friendly to it that

he would make it our literary language. The American people are under no obligation to keep in step or touch with contemporary British usage. Americans can not with decency deny their debt to England in the matter of language. English is our language, as much as it is England's. But we are, according to the point of view, exposed to linguistic contamination through immigration from many lands, or enriched by contributions brought by the immigrants. From pioneer days, we have poured into the language a steady flow of wealth in new words and phrases, the fruit of our own distinct experience and our original ideas. Many of our words and phrases have been adopted by the British; the truest possible token of recognized merit, the most incontrovertible evidence of inherent and perceptible worth.

There is no "American language," and none can be created by fiat. Language is a living thing—as Mr. Mencken would be the last to deny, except perhaps in the spirit of pure mischief; though he would probably be both eager and able to recast the ancient patter in less bromidic terms—an organism, always changing. Like the physical body, it preserves its identity while its cellular tissue is constantly decaying and being replaced. Words and forms become obsolete, new ones come in. The language has its own metabolism, cessation of which would be death to the language.

See a man every day for ten years, and you are hardly conscious of change in his appearance. See one whom you knew well ten years ago and have not met in the interval, and he may not be recognizable. So languages change; not perceptibly from one year to another, perhaps, but, over a span of years, extensively. A language dies only through the extinction, as a people, of the people that used it. The ancient Greeks and Romans could not leave their languages behind them as living languages. Those languages are cherished for the beauty of the ideas originally expressed in them; for the usefulness of studies prosecuted in them by scholars to whom they were live languages; for culture and for mental discipline. Old Latin and classic Greek have descendant languages as like and as unlike the parent tongues as the people of modern Italy and Greece are like and unlike the contemporaries of Caesar and Plato. Caesar would not be at home today in Rome, nor Plato in Athens. Neither of them could read a modern newspaper in his homeland of centuries ago.

Language, being thus alive and variable, a common possession of the half-wit and the genius, and everybody between those extremes of mentality, the uncouth and the cultured alike, can not be governed by authoritative laws. Learned academies may pronounce upon its proprieties. Scholars may denounce irregularities and propose reforms. But so-called authorities who can not even agree with one another on fundamentals can not control others. Colloquial speech is one thing, literary composition another. No simplified-spelling board has ever done so much toward determining the forms of language as the multitude of the comparatively unlettered, the folks who make facts instead of propounding theories. The size of the little red lamp on the back of the family car does more to amputate the final "w" from "slow" than any decree by a legislature, political or academic.

We, the common folk, have something to gain from the conservatives, the formalists, even the pedants; and something from the progressives, the irregulars, and even the extreme colloquials. The precisian offers the effective strength that is in method; the libertarian, freedom from self-consciousness and the tortures of censorship. It is painful to hear a man talk as though constantly dreading the pressure of the slave-collar of grammar and rhetoric; and it is not pleasing to have a writer present for serious consideration pages revealing no discrimination in the use of words, no sense of value and proportion in the alternative possibilities of expression, no feeling

for the beauty and strength which should be combined in literary architecture. Good literature has the clarity and cogency of homespun speech; good conversation has something of the graces of literary conversation. One speech for the factory, and another for the pulpit; one for the street and another for the drawing room; one for the talk of the moment, and another for the permanence of print.

Words reflect life. In America today standards are not exalted. Expediency rules, while principle waits. The scholar, once respected for his indifference to market measurement of success, is now regarded with cool contempt as one who has not "made good." The test of morality is skill in evading detection of violations of the moral law. Poets who have no beautiful thoughts to dress in verbal imagery, and no command of verbal art, offer deliberate ugliness as a new style. Musicians void of inspiration, patience and courage discard harmony and melody, and torture the innocent air with jazz. Naughty little boys write fiction of revolt, and their elders go them one better with an alleged realism that is smaller, meaner, more groveling and more hopelessly dull than human nature ever is.

In this ecstatically pessimistic mood, we receive sympathetically some utterances of John Jay Chapman "Concerning Our Slovenly English." He says: "The reason that we do not see much careful writing in America is, I think, that good writing demands a degree of attention on the reader's part which a large class of Americans will not give to any book except a ledger." But the sun shines through: "In America today there is springing up an interest in the better speaking and writing of English; and the next generation will probably show an improvement in the literacy of our books, newspapers and magazines. As soon as there shall exist enough exacting readers to count with the booksellers and the editors, good writers will appear, for the editors and publishers will begin to discourage slovenly writing for fear of losing trade." Salvation from commercialism by commercialism! But there's something in it.

In the great Elizabethan age the language grew greatly. Men lived liberally, and stretched their speech to fit their lives. Discoveries and new knowledge brought new words, new manners of speech. Conservatives resisted, but progress pulled victoriously. And then the novelties of that age grew stale—and the cycle worked its customary conquest. So today there is reflection in our speech of the abundant life of a recently closed era. The language is alive, it is growing. Those who cherish speech as the basic distinguishing characteristic of man, not an accident but the product of intelligence, to be intelligently safeguarded, render a service actually the more valuable in proportion to the lack of general appreciation of its nature and exact effect. We all use the English language. We all help make it. We all can serve by making it stronger, more serviceable and more beautiful.

Our language assimilates foreign contributions. It does not surrender to any alien influence. It remains English in its constitution. And it promises to remain so as long as there is an American nation, a mighty speech, a language of vigor, imagination, wide scope and glorious freedom: rich, let us hope, in that liberty which roots in obedience to law.

Mr. Mencken's labors in behalf of an "American language" are amusing and enlivening. But all he brings to market is a trade-mark. And what paradox! (Not a new one, for successful rebels almost always turn tyrant and outdo their original oppressors.) Mr. Mencken, advocate of freedom, would compress our speech within the bounds of a new rule book, would establish a free people's language by decree. As some of the mighty men who made America would have said, with insistence, under challenge, of their right to ignore the grammarian's ruling, and as some Americans would remark even today with complacent equanimity, "It can't be did!"

Incidents in Foreign Graphic Circles

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

A NEW London publishing house calls itself the Nonsuch Press.

A NEW magazine to be devoted to the phonograph has been started in London. No doubt this is the first one of the sort.

THE Printing and Allied Trades Chess League had an interesting contest at this game on May 31, at which a silver trophy went to the winner.

ALFRED JOHN PEARCE, who for upwards of forty years edited the celebrated "Zadkiel's Almanac," died recently. He had attained his eighty-third year.

THE new postmaster-general states that the proposal to use the backs of postage stamps for advertising purposes has been abandoned for the time being.

A NEWS agent at Cambridge, whose hobby was early rising, died recently at the age of seventy, not without leaving instructions that he should "be buried before breakfast."

A MEMORIAL bronze tablet in honor of the late Edmund Robbins, who was for thirty-seven years manager of the Press Association, was unveiled recently in St. Bride's Church, in Fleet street.

A GUTENBERG Bible—the first book printed with movable type—is part of a collection of rare books bought by S. W. Rosenbach, of New York, who spent £90,000 for important purchases at a sale of the Britwell Court Library.

THERE was recently sold in London for £470 a perfect copy of the rare second edition of Bacon's Essays, published 325 years ago. It came from the library of Betley Hall, Staffordshire, where it was found on the floor. At one time this work was sold for a penny.

WALTER LEWIS has been appointed printer of the Cambridge University Press, to succeed the late J. B. Peace. He was once manager of the Ballentyne Press, London. Mr. Peace was also an ex-president of the Master Printers' Federation. His estate was valued at £11,647.

THE Port and Docks Board of Dublin, in asking for tenders for the printing of the register of the electors of the board, stipulates that the paper used must be of Irish manufacture. A similar requirement is laid down for the tenders made for the general printing of the board.

WITH the June issue our really and truly esteemed London contemporary, *The Printers' Register*, reached its "diamond jubilee," having been started July, 1863. The issue is numbered 720, and the *Register* claims the distinction of being the oldest existing printing trade paper in the world.

THE *Observer* quotes this from its columns of over one hundred years ago: "Dr. Church is now at Birmingham preparing his new printing press. The compositor has only to sit down at this curious piece of mechanism as he would at a piano forte, and as he strikes the keys the types all fall

from the case into their proper places, with a velocity that keeps pace with the most rapid speaker. The form having been worked off, the type moves into the melting pot, from which it is returned, recast into its original state, without any diminution of material, and thence distributed into the case quite new. One of these presses placed at the bar of the House of Commons would always insure a correct report of the debate. Dr. Church, the inventor, is a native of Boston, in New England." This makes the "non-distribution" idea much older than we thought it to be.

FRANCE

AND now the French academy puts the word "invincible" into the dictionary.

A PICTURE of Pasteur now graces several of the French postage stamps and post cards.

THE Salon has given a medal of honor to Louis-Valère Ruet, aqua-fortist, for nine engravings in the manner of Meissonier.

THE Peignot and Girard typefoundries (Paris) have been combined into one organization. Both were old-time concerns and had high prestige among printers.

THE abbreviation H. P. (horse-power), much used in French, is to be displaced by CV., a combination of the initials of the words *cheval* (horse) and *vapeur* (steam).

IN A number of cities the printery workers have lately obtained bonuses or increases in wage, on account of the increase in living expenses, which are due, no doubt, to the decline in the value of the franc.

PAUL HAURY has received a prize of 50,000 francs (in a contest) for the best essay written to combat the constantly declining birth-rate of France. It will be printed in brochure form and issued in 50,000 copies.

THE recent deaths are announced of Edouard Delfosse, director of the noted periodical, *La Monde illustré*, and of Edouard Huber, who was his predecessor in the same post. *La Monde illustré* was founded in 1857.

GERMANY

IT HAS been figured out that through the use of the new system of paper formats 2,500,000,000 marks will be saved on letter paper alone.

THE Central Organization of the German Electrical Industry has sent a circular to its members urging the use of the new system of format in correspondence papers and for their catalogues and other printing.

A COMBINATION, under the name of Schriftguss - Aktiengesellschaft, has been formed by the Brüder Butter typefoundry in Dresden, the C. E. Weber typefoundry in Stuttgart, and the J. D. Trennert & Sohn typefoundry in Altona. The last two concerns were started, respectively, in 1827 and 1810.

COFFINS made of wood frames and paper board lining are now in large use, and are made in four standard sizes at Metzingen, in Württemberg. Licenses to manufacture

them in other places can be obtained from the inventor. A patent has just been granted to a firm at Regensburg for coffins which may be shipped in knock-down shape and readily assembled by the buyer. Paper board also enters into their construction.

ITALY

THE Customs Commission has proposed to abolish the duty of 15 gold lire per metric quintal on all books printed in foreign languages.

THE duty on paper, white or colored (in the pulp), not sized, in rolls, destined for newspapers, has been reduced from 5 gold lire per 100 kilograms to 2 gold lire, without any "coefficient of increase."

ITS half-century of publication has been reached by *Illustrazione Italiana*, a magazine founded by Emilio Treves, at Milan, in 1873, at a time when the illustrative art was in its infancy. Among the many who have felicitated its present publishers upon their golden jubilee are D'Annunzio and Mussolini, the warrior-poet and the Fascisti leader.

BELGIUM

THIS country is recovering her paper trade, and is manufacturing larger supplies not only in the factories affiliated with the Comité Central Industriel, but also in her fifteen non-affiliated mills. Last year 10,000 tons of rags were imported from England, and in return there were sold 2,200 tons of various kinds of paper to England. The United States in the year received no less than 16,500 tons of rags from Belgium.

WE quote from one of our French contemporaries: "The Didot point system [of type bodies] has been adopted in all continental Europe, excepting Belgium, where the Fournier point is still conserved, despite the efforts to establish the Didot system in that country." This may serve as an interesting footnote to the article on the history of the Didot system, written by Messrs. Smalian and Werner, which appeared a few months ago in THE INLAND PRINTER.

SOUTH AFRICA

PRINTERS' wages are highest in Rhodesia, where the weekly rates are 18½ shillings for day work, 19½ sh. for night work, 19½ sh. for day machine composition and 21½ sh. for night machine composition. In East Rand, Johannesburg and Pretoria, the rates are respectively 16½, 17½, 17½ and 19½ sh. In Bloemfontaine, 15½, 16½, 16½ and 18½ sh. In Durban and Kimberley, 14½, 15½, 15½ and 11½ sh. In Cape Town, 13½, 14½, 14½ and 15½ sh. The differences between these cities are explained by the fact that they reflect in a measure the cost of living in each.

NEW ZEALAND

THE decrees prohibiting the importation of German and Austrian goods into this country have been rescinded. Paper, printing machines and utensils had been under this ban.

MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Keyboard Cams Do Not Rotate Regularly

A Pennsylvania publisher writes: "We lose a great deal of time in the morning getting started on the linotype due to cams refusing to work in the keyboard mechanism. On real cold mornings the trouble is worse. We very often find the machines thus 'frozen up' on damp, muggy mornings and also after lunch when the machines have been idle for a time. No doubt this question has been answered through your columns many times, but I have not seen it; and I should like to ask if you can offer a remedy."

Answer.—The trouble is due to the need of a lighter lubricant on your cam pivots than you have used. Suggest that you remove the cams and place them in a basin of gasoline, keep stirring them around in the pan and you will note that the liquid becomes very dirty. After about thirty minutes remove the cams and lay them out on a newspaper to dry. When they are dry place a drop of clock oil on each cam pivot and after examining each cam to see that the surplus oil, if any, has not run to the edges and that all milled edges appear fairly sharp you may replace them in their frames. Remove the rolls and roughen the surface with coarse sandpaper, then wipe off loose particles of rubber. Oil roll bearings, and when you begin working you doubtless will note an improved action. Very often an inferior oil is used for keyboard cams and distributor screws. It is false economy to use a cheap oil anywhere on the machine.

Matrices Clog in Channel Entrance

An Ohio operator asks a few questions regarding distributor stops. With the letter submits several matrices and a lockup test on a piece of carbon paper.

Answer.—When squirts occur on thirteen-em measure remove both liners and transfer to another mold in the same disk and try for results. When liners have been removed from the mold that gives trouble, insert a piece of brass rule into the mold near the right end and see if the metal can be removed which usually lodges back of the screw in the mold. It sometimes occurs that metal lodged in the recess on the back of liner will protrude just far enough to prevent a proper lockup. This does not explain why thirteen-em measures cause more trouble than other lengths. The carbon paper test sent shows a light spot near the right end of mold cap, indicating lack of contact. Examine right-hand mold cap guide. If it is sprung forward it will cause the mold cap to extend forward a trifle and will produce squirts. Try with straight edge over face of mold in that locality. (2) If the front pawl of verge does not descend low enough to allow the first matrix to escape you should first determine if the trouble is due to the keyboard action, or to some trouble above the end of the keyrod. Touch a key that gives trouble and test with each magazine to see if identical action is present on all the magazines. Suppose, for example, that the lower-case a does not release from upper

magazine when the key is depressed, try the second and the bottom magazine. If the matrix fails to release from all magazines alike it helps to localize the cause of the trouble. The next thing to do is to see if the upper end of escapement lever is not bent out of alignment with the adjoining levers. The upper end of all escapement levers should have the same relative extension upwards. The next thing to observe is the height the keyrod rises. Touch the t, a and o keys with power or belt off, turn roll pulley until keyrods are at full height. Observe if upper end of each rod is at the same relative position. Normally they should be. In the event that the a rod is not as high as the others, remove the cam yoke to observe if its front end shows wear. If no wear is present, and as you state the roller is new and not worn, the final thing to examine is the small spring in the spring bar just above the rear end of the cam yoke. This coiled spring may need more tension, which you can give it by turning down on the bushing above it, in the spring bar. The foregoing relates to possible causes located in the keyboard. Suppose that the a does not come from one magazine, but drops properly from another magazine; it indicates trouble in the escapement. This trouble may be determined in this way: Remove the magazine, throw off keyboard belt, touch a and o keys, turn pulley until both keyrods are at full height. Observe if both the front pawls in the escapement are down to the lowest point, as they should be. If the a pawl remains up a trifle, lift off the escapement and reduce the tension of the verge spring, and while you have the escapement out see if the verge plunger works freely and is in no way damaged. If it is bent a trifle, or worn on the front end, it may cause the trouble you have described. If none of the conditions described are present the trouble may be due to the condition of the matrices. The matrices received are found to be as follows: All lugs are dirty; all lower lugs need dressing on a matrix ear file; one matrix slightly bent, would not release properly owing to its condition. If the channels of the magazine are as dirty as the matrix lugs this condition would be at least one cause of trouble. One matrix shows improper filing; it should have been discarded after it suffered its deflection. The following recommendations refer to the foregoing: Procure a matrix ear file; clean matrix ears with a rubber ink eraser and then graphite with magazine brush. Clean the magazine with a dry brush, and when all dust is removed brush out with "Energine" on a brush. Some prefer wood alcohol. When the magazine has dried use a small quantity of graphite on the brush to polish. Before sending any matrices tear a few narrow strips from a clean cloth, wet with gasoline and after the distributor box has been removed start the distributor screws and hold moistened strip in the thread of the screw. This will remove grease and prevent the lugs of matrices becoming oily. Examine closely the beginning thread of each screw, and see that it is free from oil. If this operation is performed weekly it will eliminate some trouble. (3) If matrices in falling enter the wrong channel on the

Model L, or on any other machine, first remove the clogged matrices and examine the position of the first one of the group. The first matrix that catches holds all the others. Your duty is to find *why* and *how* the first matrix catches. If the blockade of matrices occurs in channels occupied by thin matrices, the fault may be due entirely to the lugs of these characters. The principal offenders are i, l, period, comma and quotes. When hyphens clog, the fault is invariably caused by the lower back or front lug being bruised. If an examination shows the matrix to be without fault examine the upper end of the channel entrance guide. This guide on a Model L may become bent toward the clutch end of the distributor screws. Its correct position can be determined by comparing the relation of upper and lower portion of the guide. The lower part is fixed in the plate, while the upper part can be bent out of position. When these parts are not in alignment you may bend the upper part with a pliers to conform to the fixed position of the lower end. After each blockade observe positions of these guides. Another trouble may come from machine not being level. Place a spirit level on rod just above back distributor screw or on the vise cap. The bubble in the level should be just past the center line and toward the clutch end of screws. Shim toes of base until this condition is secured.

The Tapering of Slugs

A southern operator writes: "How much does a slug taper on the ends from the top to the bottom of the slug? Why are slugs made to taper instead of being square on each end? The superintendent of the plant at which I work says that the tapering of the slugs on ends causes the furniture to work up. I contend that it does not, and, if anything, prevents the furniture from working up."

Answer.—Slugs should be square and ordinarily do not taper. If you desire to know with certainty whether or not they do taper, place two slugs, without burrs, end to end on a level surface. Observe if they have contact at top and bottom. It is said that the shrinkage at lower end will sometimes cause a slight discrepancy to appear, such as you describe. The liners are not now made to produce a tapering slug.

Left Trimming Knife Bowed

A Missouri operator sends a thirty-em slug which is trimmed more in the center than on the ends. There are also several indications of nicks. He asks for recommendations that will assist in overcoming this condition.

Answer.—There is no way to correct an error of this kind except to have the knives straightened or reground. When you again apply them and set them correctly doubtless you will not be troubled. Be certain that the mold is placed firmly down to base line of mold pocket before you begin to readjust the trimming knives. Also before the knives are applied to the machine, oil the under surface of each one, as they must be moved while adjusting, and the oiled surfaces will not then offer so much resistance as they would if left without oiling.

Mold Keeper Slipped Out of Place

A Wisconsin operator writes as follows: "I am enclosing a thirty-em eight-point slug. Knives are properly adjusted, or were immediately after the slug was cast. The trouble is that face is not lined up properly on the slug, having a cutoff on left-hand corner. On a ten-point mold the same condition appears, regardless of size of slug. Can you give me some information that may tend to remedy this difficulty and avoid it in the future?"

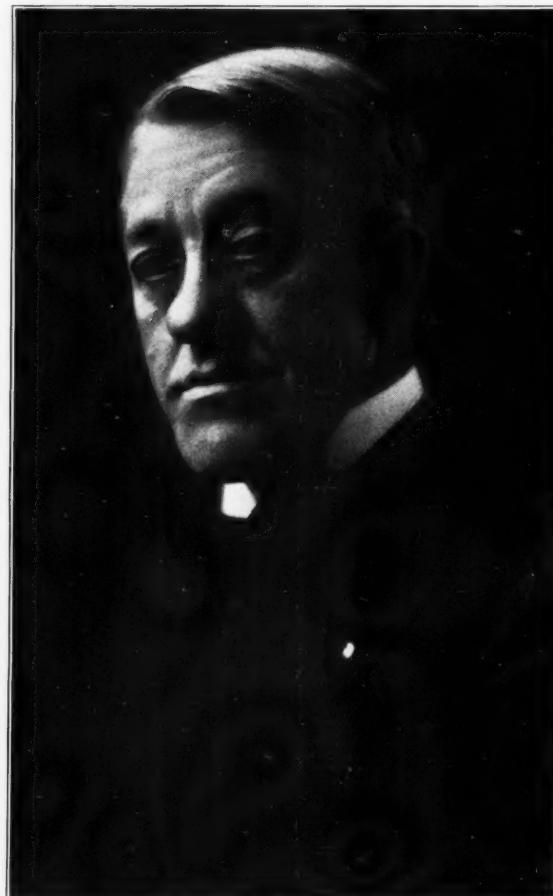
Answer.—The face of slug appears just as described. We are of the opinion that the mold keeper screws were loosened, perhaps when the mold was removed. This would allow the keeper to slip away from the mold body. We suggest that you cast a thirty-em line of capitals, first in auxiliary

position and then in normal position. Compare capital characters on left end of slug. If the face of the slug cast from matrices in auxiliary position shows no cutoff characters, and the slug cast from matrices in the normal position shows damaged face you will know that the mold keeper needs to be driven up tight against the mold body. This may be done with a pig of metal without harm, and without loosening any of the mold screws. In the event of removing a mold, only loosen the four mold fastening screws, and do not disturb the mold keeper screws.

No Shift Key Required

An Ohio correspondent writes to ask about key buttons having three characters and also makes inquiry regarding a shift key.

Answer.—While there may be two or in some instances three characters on a key button there is no shift key. The matrices on a two-letter machine have two characters stamped on the edge. If the operator desires the auxiliary character on the slug he presses in the duplex rails in the assembling elevator, and when the characters reach the assembling elevator they are held slightly higher than those in normal position. Hence when the elevated character is cast on a slug it will bear the impress of the auxiliary character. So instead of a shift key the operator uses the duplex rails in the assembling elevator. This phase of the work will be readily understood when you are operating on the keyboard of the machine.



E. W. Houser
President Barnes-Crosby Company, Chicago, elected president of the American Photoengravers' Association at Chicago convention.

American Photoengravers' Convention Scores Great Success

BY OUR REPRESENTATIVE



ROM every standpoint, including attendance, exhibits and quality of program, the twenty-seventh annual convention of the American Photoengravers' Association, which was held at the Hotel Sherman, Chicago, July 19, 20 and 21, transcended all previous gatherings of the industry. Two hundred and fifteen out of the total of six hundred and twenty-five plants in this country were represented, one hundred and seventy-four of which hold membership in the association, and forty-one outside of the organization. Thirty-eight manufacturers held exhibits, and seventy-three different cities were represented by delegates. That the photoengraving industry is standing at the threshold of the greatest development which the graphic arts world has ever known was the consensus of opinion expressed by many delegates and was particularly enunciated in the address of Louis Flader, commissioner of the American Photoengravers' Association.

The convention program was a unique departure from the usual in that the photoengravers had invited speakers to set forth the buyers' point of view. The program, in addition to dealing with the problems within the industry, included speeches by representatives of the United Typothetae of America, the Association of National Advertisers, Incorporated, the National Publishers' Association, the American Newspaper Publishers' Association, the Associated Advertising Clubs of the World, the American Association of Advertising Agencies, the National Editorial Association and the Curtis Publishing Company.

E. W. Houser, of Chicago, formally opened the convention by introducing the personal representative of the mayor of Chicago, who extended the official welcome of the city to the visitors. W. R. Moss welcomed the convention on behalf of the Chicago Association of Commerce; Dr. R. E. Rindfusz, special representative of the United Typothetae of America, presented the printers' point of view, and Mrs. Wells W. Hawtin, chairman of the ladies' entertainment committee, welcomed the visiting women and outlined the program of entertainment that had been provided. Brief responses were made by L. B. Folsom, Boston; H. C. C. Stiles, Washington, D. C.; H. C. Campbell, Seattle; W. J. Mann, San Francisco; I. H. Rubin, Philadelphia, and Charles A. Grotz, New York.

The most valuable and instructive speeches of the entire convention were made Thursday afternoon, F. H. Clark, of the Eclipse Electotype & Engraving Company, Cleveland, Ohio, opening the session with an enlightening paper entitled "Contingent Liabilities." Mr. Clark, who referred to photoengravers as the "tailors to the graphic arts," gave the experiences of a dozen of the leading photoengravers of this country and cited the legal aspect of the engravers' liability to losses due to faulty reproductions in cases where errors may not have been found until the job has been printed. Fred W. Gage, of the Gage Printing Company, Battle Creek, Michigan, read an interesting paper on "Terms of Sale and Credit." The response which greeted the points emphasized by Mr. Gage indicated that this was one of the most appreciated numbers on the entire program. A. J. Newton, Rochester, New York, spoke briefly on engraving conditions in England, as they revealed themselves to him in his recent trip to that country. C. A. Stinson, Gatchel & Manning, Philadelphia, discussed the influence and

tendencies of coöperative shops which have sprung up here and there throughout the country. Carl F. Freilinger, Portland, Oregon, who spoke on "Our Future Labor Supply," urged the association to get together with the engravers' union to reach an agreement on raising the ratio of apprentices to be trained in the future. Louis Flader spoke on "Policing Our Industry." Mr. Flader called attention to the evils that have cropped up due to the making of engravings for unscrupulous buyers who may order plates from which to make counterfeit money, spurious documents and fake pictures. The speeches of this session, as well as all of the speeches delivered throughout the convention, will be printed in full in the August number of the *Photoengravers' Bulletin*. Since there was much in the session of especial interest to printers, a large number of extra copies will be printed and copies may be secured from the *Photoengravers' Bulletin*, 863 Monadnock block, Chicago.

The convention voted unanimously for an advertising appropriation, which is to be financed by the assessment on members of the association of one dollar for every thousand dollars of sales during the next fiscal year. Discussion on the subject was led by O. F. Kwett, Northern Engraving Company, Canton, Ohio. Mr. Kwett, who is secretary-treasurer of the American Photoengravers' Association, called attention to the splendid results achieved by the small coöperative advertising campaign conducted during the past year, and urged upon the convention the advisability of going forward with the plan outlined. E. W. Houser, Barnes-Crosby Company, Chicago, set forth the manifold benefits to be derived from the advertising campaign, and his plea for its endorsement received whole-hearted response.

Careful attention was paid to the address delivered by George H. Benedict, of the Globe Engraving & Electrotyping Company, Chicago. Mr. Benedict, who is a wizard at charts and figures, read life and action into the intricate charts which illustrated his talk on "The Relation of Costs to the Standard Scale." Reproductions of the charts, as well as the address in full, will appear in the August number of the *Photoengravers' Bulletin*. The most eloquent address of the entire convention was delivered by Matthew Woll, president of the International Photoengravers' Union. Mr. Woll's address on "Organized Labor's Views on Industrial Relations" was well received. The speaker dealt summarily with the evils resulting from the practice of price-cutting, through which certain photoengravers have put forth efforts to take business away from their competitors. Mr. Woll's contention was that his organization has been influential in safeguarding from price-cutters at least one element that enters into the manufacture of plates — skilled labor. He made a vigorous plea for good will between employer and employee in the industry. Mr. Woll questioned the wisdom of schemes that have been advanced by some employers to sell shares in the plant to employees, with a view of thus speeding up production and paying wages in dividends. He held that such plans have in no instance worked out to the complete satisfaction of either interested party. This speaker vociferously denounced the Federal Trade Commission for what he termed an "unwarranted and unjustified interference in private business affairs."

Sentiment in the convention reached a high pitch during the consideration of the many new inventions and processes that have been developed during the past year. Leading off

with the discussion of the attitude of industry toward new inventions and processes was the task assigned to Charles A. Grotz, New York city. Mr. Grotz maintained that nothing should be placed in the way of encouraging worthy inventions — those devices that are designed to improve the quality of the photoengraver's work. Mr. Grotz precipitated a lively discussion when he touched upon the Powers' Xactone plates. "Powers has a good plate, but they've used the wrong kind of sales talk," said Mr. Grotz. In the absence of A. J. Powers, who was scheduled to address the convention, Emil Strauss, New York, a representative of Powers, Incorporated, outlined the possibilities of Xactone color dry plates. His talk was supplemented by Gus Mayer, color photographer, of Buffalo,

F. P. Douthitt, Detroit; "Electrolytic Etching," R. Schwuchow, Chicago; "A New Process of Color Photography," John H. Powrie, New York, and "Color Proofing Modernized," H. W. Hacker, Chicago. H. N. Tolles of the Sheldon School of Salesmanship, Chicago, gave a very entertaining talk on "Salesmanship to Create New Business."

Resolutions were passed condemning governmental interference in private business. The convention went on record as favoring the forty-eight hour week in the industry, and by resolution petitioned the postoffice department to discontinue "its indefensible practice of printing stamped envelopes free, in competition with legitimate commercial establishments thoroughly adequate to perform the service."



Banquet of the American Photoengravers' Association, Hotel Sherman, July 20, 1923

New York. The following is the statement setting forth the position of the Powers company, which was read:

Powers will not be a competitor as a color photoengraver to the users of Xactone plates. Powers is not seeking to enlarge for color photoengraving business. The company wishes merely for the present to take care of the colorwork of regular customers. Powers, when the time is ripe and the Xactone plates are being commonly used, will withdraw as a competitor in every sense of the color plate makers and merely operate a show color plant in New York city for demonstrating Xactone color correct plates — in other words, our policy is not to be color plate engravers but manufacturers of the Xactone color correct dry plates. Another point we wish to clarify: Powers has never stated either orally or in writing or in advertising that Xactone color correct dry plates will give one hundred per cent color separation in the halftone negatives. We have said that the continuous tone negative showed perfect balance and approximately one hundred per cent of color separation when printed on positives and dyed, and we have superimposed and registered these positives and projected light through the transparencies to prove this. We believe that there is a far greater separation of color in the halftone negatives made from Xactone plates and a dot formation unexcelled by wet plates, but we have never gone on record in attempting to say what the actual percentage of color separation was in the halftone negatives.

Other speeches on new inventions and processes included the following: "Automatic Focusing Device," Edward F. Kinzler, Pittsburgh; "Precision Plates and Machinery," L. W. Claybourn, Milwaukee; "Automatic Diaphragm Control,"

One of the most enjoyable events was the dinner dance and frolic given on Friday evening at the Sherman hotel. Following the dinner the photoengraving camera and stand were presented by the F. Wesel Manufacturing Company, Brooklyn, to the Bush-Krebs Company, Louisville, Kentucky. The donation festivities, in which the Powers' Xactone special color camera was given away, were held on Saturday, the Southwestern Engraving Company, Dallas, Texas, being the recipients.

The new officers of the American Photoengravers' Association elected for the ensuing year are: E. W. Houser, Barnes-Crosby Company, Chicago, president; V. W. Hurst, Hurst Engraving Company, Rochester, first vice-president; H. C. Campbell, Western Engraving & Colotype Company, Seattle, second vice-president; O. F. Kwett, Northern Engraving Company, Canton, secretary-treasurer. Louis Flader was re-appointed commissioner. The following were elected to serve on the Executive Committee: Adolph Schuetz, Sterling Engraving Company, New York city; C. A. Stinson, Gatchel & Manning, Philadelphia; R. W. Hirckert, Mugler Engraving Company, Cleveland; B. J. Gray, Gray-Adams Engraving Company, St. Louis, and W. W. Hawtin, Hawtin Company, Chicago. The meeting place for next year's convention will be decided by the Executive Committee, which will meet next January. If assurance of a large attendance is given, the convention will be held in San Francisco next year.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Estimating Hints for Printers"

"Ask any ten printers the cost or the selling price of any piece of printing and you will secure ten answers, no two of which are likely to be the same. The reason for this is that the average printer has in some way hit upon a certain sum, or has a peculiar method of his own, by which he arrives at a price, and applying that method he reaches a result wholly different from that of most other printers," writes R. T. Porte in his new book, "Estimating Hints for Printers," which has just come from the press. At the outset Mr. Porte emphasizes the fact that "Heretofore, there has been no general rule or application of averages, or statistics, which would enable all printers to arrive at anywhere near the same result on the same class of work." According to the author, "The cost system was at first hailed as the correcter of all such evils, but it was soon discovered that results from cost systems varied twenty-five per cent on the same work when reproduced at intervals in the same office."

In this volume are given methods of figuring, together with scales, tables and schedules which help to attain more uniform results — all of which are based upon averages obtained from cost systems and by the application of good business methods.

Much of the material in "Estimating Hints for Printers" has appeared in serial form in the pages of THE INLAND PRINTER, and has created so much interest that the author has deemed it advisable to present it in book form. This volume fills a long-felt want and will be welcomed by printers.

"Estimating Hints for Printers," by R. T. Porte; 192 pages. Published by the Porte Publishing Company, Salt Lake City, Utah. Copies may be secured through The Inland Printer Company.

"Das Haus Berthold, 1858-1921"

This specially notable volume was issued to commemorate the twenty-fifth anniversary (in 1921) of the incorporation of the Hermann Berthold typefoundry and brass rule factory at Berlin. (It has been rather late in reaching us, or perhaps has been only recently completed.) It is a quarto size book of 122 pages of plate paper, delightfully printed in the Sarbonne type face produced by the concern — a design somewhat heavy in character and in some respects resembling the Cheltenham face, very clear and easy on the eyes. The margins are generous and on the whole the work may be reckoned in the *de luxe* class. The edition is numbered, the copy we being favored with bearing number 3,442. The Berthold house was started July 1, 1858, first as an electrotype foundry. It later took up the production of brass rule, through which it became eminent. Next the production of type was added, and in this field it made yet greater strides forward. In recent years it acquired by purchase ten or more other typefoundries, which are now run as its branches. The founder of the house retired from active work in 1888, leaving the conduct of the business to younger men. The volume tells of the various men who

helped the concern in its rise to distinction. For instance, Carl Koepsel, who started the practice of using two-point single rule (which at first met with a dubious reception), and Hermann Smalian, who interested himself in getting the typefounders to adopt the Didot system of type bodies (and whose son recently had an article on the subject in THE INLAND PRINTER). After the typefounders had all decided to adopt the system, the Berthold foundry was commissioned in 1878 to fix the precise size of the Didot point and to furnish every foundry with a steel bar 30 centimeters long — equal to 798 points. The volume is illustrated with halftones of the founder and the various leading men of the concern, as well as views of its buildings. Then there are a number of specimens of brass rule and type faces originated by it, which tend by their excellence to lead us to a great respect for the house of Berthold.

"Tales of the Print Shop"

There has always been a question in the mind of this reviewer on just what is meant by publishers when they advertise a volume as being especially "good summer reading." The question will no longer disturb us for the good reason that we've found a book that we can recommend to all good printers as "good summer reading." John Edward Allen, editor of the *Linotype News*, known to readers of printers' trade journals as "Jack Edwards," has written the book that qualifies. He has taken a couple of dozen of his best short stories which have appeared in trade papers and put them between the covers of a book with this result: We've come dangerously near neglecting our routine duties as we have read, and become wholly absorbed in, "Tales of the Print Shop." Allen's style is a happy combination of O. Henry, Mark Twain, Herbert Kaufman and George Ade. He points a moral in the manner of O. Henry; has something of the dry humor of Mark Twain; the gift of high sounding English of Herbert Kaufman, and his mental attitude is akin to that of George Ade. This is a mighty enjoyable and readable book, one that every printer will thoroughly appreciate.

"Tales of the Print Shop," by John Edward Allen; 188 pages; illustrated by Harold W. Scott. Published by the Oswald Publishing Company, New York city. Copies may be secured through The Inland Printer Company.

"Publicity"

With the growth in size of modern organizations, both commercial and political, and with the added facilities for the transmission of ideas, the struggle for supremacy in business and the struggle for existence in political and philanthropic enterprises have come to be largely a question of publicity. Unless the ideas of a group can reach the public, that group has little chance of accomplishing what it sets out to do. This has been recognized for a long time in the marketing of manufactured articles and in the promotion of retail salesmanship, and is the reason for the enormous growth of the advertising

business during the last twenty-five years. For the first time this problem of publicity in all its aspects has been set forth in book form for ready reference by the busy man of affairs. The volume, "Publicity," is a discussion of the problem of salesmanship and the development of good will viewed from a new angle and with many practical suggestions for dealing with the public according to the latest and most efficient methods.

"Publicity," by R. H. Wilder and K. L. Buell; 272 pages. Published by The Ronald Press Company, New York city. Copies may be secured through The Inland Printer Company.

"Herstellung und Verarbeitung von Druckpapieren"

This is the title of a new book, just issued, dealing (as the German designation indicates) with the production and the use of paper, which are discussed from all viewpoints — very thoroughly, we may say. Its author is Willy Grünwald, the editor of the *Papier-Zeitung*, whose publishers have put the book on the market. (Its price is \$1.75 and the address of the publisher is Dessauerstrasse 2, Berlin, S. W. 11.) The volume, bound in half-linen, has 164 octavo pages, seventy illustrations and five plates in colors. The main subjects treated are: An Historic Introduction, Production of Paper, Production of Ink, Paper and Ink in Printing, Testing of Paper and Ink, Paper Trade, Formats. The work appears to be useful, not only to those engaged in papermaking and selling, but to printers and other users of paper, from the fact that the makers are told what the users need and desire in paper and the troubles they experience in working with it, and the users are informed as to the difficulties the producers encounter in trying to meet their requirements. The wide range of information given thus makes the work valuable to every one concerned with paper.

"The J. J. Little Book of Types, Specimen Pages and Book Papers"

In the distant past — so long ago that we do not accurately know the date — men began their endeavor to represent their thoughts and to record events, using for the purpose such material as was at hand. Curious characters and inscriptions were cut in solid stone, letters were traced on soft and yielding bark, then whole documents were laboriously written out on parchments; blocks were engraved, and finally came movable types, and with them what we now call a *book* was born.

The first printers were publishers and the first publishers were the printers, for the book was the earliest output of the new printing art. Each volume was a work of love on which time was freely spent to enhance its beauty. The thought, care and attention devoted to each book more than offset the crude facilities of the first bookmakers, and marvelous workmanship produced the highest type of work. For a long period the production of books was primarily an art and a labor of love. But time brought many changes. Mechanical facilities slowly but vastly improved; reduced costs collaborated with more general education to increase the demand; machine-made products, with increasing uniformity and simplicity, brought greater sales; the purely commercial possibilities of a new business loomed large on the horizon; the atmosphere of art and pride in profession faded under the pressure of competition and possibilities of greater profit. As a result, the closing nineteenth century saw book manufacturing firmly established as a great commercial industry."

The foregoing paragraphs taken from the pamphlet sent out by J. J. Little & Ives Company, New York city, to advertise the company's latest type specimen book, present in a nutshell the history of the development of the book-printing industry, which during the past century has become highly specialized. Large printing houses today are devoted to the manufacture of books, affording the publisher greater economy

than would have been possible had the union of printer and publisher remained intact. There are, to be sure, a large number of big publishers who maintain their own printing plants, where all the typesetting, electrotyping, printing and binding are done, as is the case of the publishers of the "J. J. Little Book of Types, Specimen Pages and Book Papers."

This specimen book does more than list merely the possibilities of the establishment it represents. The ostensible object of the book is to afford practical assistance to the manufacturing and editorial departments of publishing houses, particularly those engaged in book manufacturing. It presents book types in all sizes, with different leadings, and with information on each page concerning the number of words, leading, and size and name of type shown. There are numerous specimens of title pages, ordinary and difficult composition, and a section devoted to bookmaking, describing the various processes and including many valuable tables of reference. There are also summaries of paper-trade customs and the copyright law, a comprehensive glossary of publishing, binding and printing terms, and a complete index.

"J. J. Little Book of Types, Specimen Pages, and Book Papers"; 7½ by 10 inches; board; 444 pages. Published by J. J. Little & Ives Company, New York city. Copies may be ordered through The Inland Printer Company.

"Job Analysis and the Curriculum"

A contribution in the practical adaptation of college curricula to job requirements will be found in a new book entitled "Job Analysis and the Curriculum," written by Dr. Edward K. Strong, professor of Educational Research, Carnegie Institute of Technology, and Richard S. Uhrbrock, New York city. This book outlines a new method for the training of young men to become commercial printing executives. Specifications are presented covering the duties of thirty jobs or functions in the field of commercial printing. A functional chart included typifies what is to be found in an average plant. These sections are of interest to those printing executives who are desirous of understanding the organization of their business as expressed in the activities of their men.

"Job Analysis and the Curriculum"; paper, 53½ by 8¾ inches, 146 pages. Published by Williams & Wilkins Company, Baltimore, Maryland.

"Pulling Together"

Probably one of the best expositions dealing with the conflict between employers and employed is the book written by John T. Broderick, a newspaper man with a bent for reporting the reactions of individuals at the head of great manufacturing establishments who have to deal with the subject of labor on a large scale. Broderick tells in a clear style the experience of a modern executive with employee representation in industry. This work is well worth reading by employers who seek information on the much-discussed subject of industrial democracy as a means of eliminating friction with labor.

"Pulling Together," by John T. Broderick, with introduction by Charles P. Steinmetz, Ph.D.; 167 pages; cloth. Published by Robson & Adee, Schenectady, New York.

"Electrotyping in Its Relation to the Graphic Arts"

Edward S. Pilsworth has written a useful book in which he describes the whole process of electrotyping. The volume, entitled "Electrotyping in Its Relation to the Graphic Arts," is a handbook that will serve as a very practical guide for the man who is learning electrotyping as well as for the foreman who is instructing a beginner in the work. Every phase of the subject is covered and fully illustrated.

"Electrotyping in Its Relation to the Graphic Arts," by Edward S. Pilsworth; 132 pages. Published by the Macmillan Company, New York city. Copies may be ordered through The Inland Printer Company.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading.
Items for this department should be sent before the tenth day of the month.

John Henry Nash Awarded Honorary Degree

John Henry Nash, San Francisco printer, has been awarded the degree of master of arts by Mills College of Oakland, California. Members of the San Francisco Bay Cities Club of Printing House Craftsmen, and business associates and friends tendered Mr. Nash a banquet in a popular San Francisco café on May 25. H. J. Griffiths, of the American Engraving Company, was toastmaster. Other speakers were Thomas Beatty, William Eveleth, John Kitchen Jr., Timothy O'Leary, Haywood Hunt, Joseph Faunt Le Roy. Toastmaster Griffiths, extolling the genius and personality of the guest of the evening, said that ninety-eight per cent of Mr. Nash's success is due to his typography and painstaking care in bookmaking, and that the remaining two per cent could be allotted to the other factors entering into the work.

Stuart William Claiborne Gordon

Stuart William Claiborne Gordon, for the past four years general secretary of the New York Employing Printers' Association, passed away on June 21 at the home of his mother in Yonkers, New York, after an illness extending over six months.

During the World War Stuart Gordon served in all three elements of service, in the air, on the water, and on land. In each branch his service was real field service, and when he could be persuaded to talk of himself he had many exciting experiences to relate. In his association work he was equally interesting. He was mentally alert at all times, a trait that sometimes ran him into experiences, for with him to think was to act. He was a good adviser on this account, for he quickly saw all around a thing. In his contact with the field force and with the membership this trait was invaluable, coupled as it was with a genuine sympathy and a desire to help.

Charles J. Wamser

Charles J. Wamser, president of the Milwaukee Club of Graphic Arts Craftsmen, passed away on June 11, at the age of twenty-eight years. Mr. Wamser was born on February 6, 1895, at Elm Grove, Wisconsin. When he was eight years old his parents moved to Milwaukee, where he resided until the end of his life. He was educated at St. Michael's Parochial School, and subsequently attended a local business college. At fifteen years of age he became an ap-

prentice at the Greene Printing Company, Milwaukee, and served two years under his brother, George F. Wamser, who was foreman at that time. He was afterwards employed at the Kreuger Printing Company for some time. Later he returned to the Greene Printing Company, this time serving in the capacity of foreman for approx-



Charles J. Wamser

imately seven years. He was later connected in an executive capacity with the Commercial Press, Racine, and with the Milwaukee Printing Company. For the last year and a half, he was associated with his brother in the George F. Wamser Company. Evidence of Mr. Wamser's ability was brought to public notice when the letterhead submitted by him was awarded first prize in the craftsmen's letterhead contest held a few months ago.

Typothetae Special Train

Arrangements have been completed for the Chicago Typothetae special train for the U. T. A. convention at Washington, D. C., to leave Chicago at one o'clock Sunday, October 21. This train will accommodate delegates and visitors from points north and west of Chicago. Reservations can now be made. The chairman of the Convention Committee of the Chicago Typothetae is William Sleepeck, president of the

Sleepeck-Helman Printing Company. Other members of the committee are E. J. McCarthy, president Smith-McCarthy Type-setting Company; H. W. Campbell, general superintendent W. F. Hall Printing Company; Charles B. Stearns, president Stearns Brothers & Co.; Fred S. Bertsch, Bertsch & Cooper; William C. Hollister, president Champlin Law Printing Company; Maurice G. Pryor, president The Pryor Press.

May Wrap Papers New Way

Postmasters throughout the country have recently been asked by Postmaster General Harry S. New to consult with newspaper publishers in their respective cities on ways and means to insure prompt delivery of newspapers sent through the mails.

"The department is desirous at this time," said a circular sent out by Postmaster General New, "to ascertain what newspapers in the country have had experience of irregular and faulty service of such an extent and nature as to indicate some infirmity in the method by which newspapers are handled, and it desires also to obtain the co-operation of editors and managers of newspapers working out a remedy. You are aware that much circular and miscellaneous matter is committed to the mails, wrapped somewhat similar to newspapers, though not requiring the same expedition in transmission and that newspapers are delayed on account of being involved in a mass of such kind of less important mail. It has been suggested by some as a remedy that newspapers committed to the mails might be wrapped in some standardized form or color so as to render them readily recognizable, and that the department should then direct some priority of speed and care in handling. Indeed, this, in a way, has been employed in places, but I fear that it has not been organized with any uniformity."

Photoengraving Industry Census Report

The bureau of census, United States Department of Commerce, has recently sent out a report covering the amount of photoengraving not done in printing establishments. The value of the products of these establishments, according to the Government's figures, amounted to \$36,216,000 in 1921, as compared with \$29,389,000 in 1919 and \$15,358,000 in 1914, an increase of twenty-three per cent from 1919 to 1921, and one hundred and thirty-six per cent for the seven-year period 1914 to 1921.

THE INLAND PRINTER

August, 1923

**The Linograph Company Announces
a New Model**

A new model linograph, which has many new features and which will be of special interest to large printing establishments because of its great range, has just been announced by The Linograph Company,



New Model Linograph

Davenport, Iowa. This machine carries twelve magazines at one time and will accommodate any size matrices from five to twenty-four point in wide faces and from thirty to sixty point in condensed faces. The magazines are all full ninety-channel layout, and a complete font of capitals, lower-case, points, figures and spacing material is carried in all sizes, so that with this machine one operator can deliver a complicated full-page advertisement complete ready for the makeup, including all display lines of any ordinary size.

Of special interest is the power lift for magazines. Whenever a change from one to another is desired a slight pressure on a lever causes the lifting mechanism to act. Releasing the pressure stops the magazine elevator mechanism. This machine carries a number of the features of all linographs, such as solid elevator jaws and special distributor mechanism, and is so designed that any font of linotype or intertype matrices cut for the regular ninety-channel keyboard can be used.

Demonstrate New Press on Motor Truck

What amounts to practically the same thing as putting a complete printing press into a sample case and showing it in operation to prospective purchasers is the novel method that is being employed by the Hall Printing Press Company, Dunellen, New Jersey, in introducing a new two-revolution job printing press. The press is installed in a large glass-sided truck and is hauled about in the printing centers in the East, where it is operated for the inspection of the printers. The new press thus carried about in this huge "sample case" is equipped with automatic feeding mechanism, is 19 by 25 inches in size and has a speed of 3600 impressions an hour. The

feeding is done from a pile with pile delivery, and a valuable feature is that all essential gearings run in oil. One of the notable advantages of this machine is that there is an interchangeable feed and delivery arrangement, by means of which the paper after running through the press is delivered to a board and can be transferred to the feeding pile again without having to be rehandled for the next color. The new press embodies many other good features. Full particulars concerning it can be obtained by addressing the company at Dunellen.

Linotypes at New York's Silver Jubilee

A Model 8 and a single keyboard Model 14 linotype were exhibited at the big Silver Jubilee celebration of the city of New York, held at the Grand Central Palace recently. The Model 8, in operation at the exhibit of the Boys' Vocational School, was used to produce composition for the daily paper, the *School Yard*, and for other items of printing turned out at the exhibit. The single keyboard Model 14 was in operation in the exhibit of the New York police department, and on it was produced nearly all of the composition required for the jubilee daily, the *Silver Jubilee Review*.

Initiated Into Indian Tribe

Governor Charles N. Bryan, of Nebraska; E. A. Sheldon, secretary of the Nebraska Typographical Society; J. P. O'Furey, editor of the *Cedar County News*, Hartington, Nebraska; Miss Marie Wheats, vice-president of the Missouri River Press Association; P. P. Perrin, secretary of the Missouri River Press Club, were fully adopted by the Santee Indian tribe at a big pow-wow, which was the closing number of the program at the midsummer meeting of the Northeast Nebraska Press Association, on June 24.

The adoption ceremonies took place in the presence of fully one thousand people gathered at Niobrara Island park at the mouth of the Niobrara river, and were in charge of the oldest chiefs of the Ponca and Santee tribes, Tatanki Mani, Walking Buffalo and White Shirt, assisted by a band of Indian dancers in full war dress. As the sun went down the tom-toms began to beat and the braves assembled around the campfire, executing their dances.

**Well Equipped Printing Plant on
Ocean Liner**

The steamship Leviathan has been attracting wide interest. The vessel is a small city in itself, containing practically every convenience for passengers and crew. Of particular interest to printers is the fact that the Leviathan maintains a well equipped printing office of its own. Bertram Ford Hoy, chief printer, spent considerable time in getting his shop ship-shape for the maiden voyage. The printing office is very well equipped to publish the ship's paper, the menus, programs and all other necessary printing requirements on board the vessel. Most of the composition in this remarkable printing plant is done on an intertype.

Brings Out New Melting Furnace

The Industrial Metal Melting Company, Baltimore, Maryland, has recently brought out a new metal furnace, the capacity of which, according to its inventor, Lees Hall, will be double that of other melting furnaces of similar size. The illustration shows the location of the refractory outside the furnace, preventing loss of heat. Another feature is that the pouring spout is high enough for all feeders for casting and at the same time the door is not too high for charging the furnace with metal. All burners are enclosed within the furnace, giving clear space all around, thus preventing dirt from getting inside. Full information and description of the furnace may be had by addressing Lees Hall, Light and Barney streets, Baltimore, Maryland.



Melting Furnace Patented by Lees Ha Baltimore, Maryland

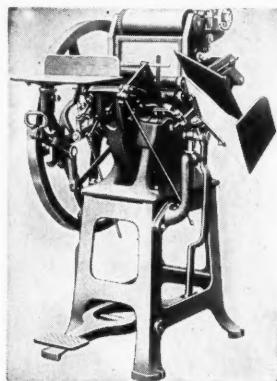
Graphic Arts School of Hand Composition at Montreal

W. H. Kidner, a life-long printer and journalist, who had been conducting the printing department of the Victoria Prevocational School, Calgary, Canada, for the past nine years, and who is at the present time principal of the School of Hand Composition, Montreal, where thirty-six students are now enrolled, is meeting with remarkable success. The standard apprenticeship lessons for printers issued by the department of education, United Typothetae of America, are followed as closely as possible. The school, which is located in the Sterling Printing Service building, is equipped for the teaching of hand composition only, and theoretical instruction is given as to lockup and imposition, illustrated by the use of diagrams and small chases. Proofreading is a feature which receives considerable attention, and most of the students are skillful at "dies." So successful has the first year of the school proved that there is every prospect in the near future that a much larger plant will be available in which presswork, machine composition and bookbinding will be taught by experts to advanced students who have shown sufficient progress in the elementary work. This school will then rank with other technical schools of printing and provide in time for instruction in all branches of the printing art.

New Imported Job Press Suitable for Small Commercial Work

Speedo is the name of a recently imported job press suitable for printing small commercial and halftone work up to $6\frac{3}{4}$ by $9\frac{1}{4}$ inches. This press is now in operation in several New York plants. It is stocked and sold by the Hoffman Type & Engraving Company, 114 East Thirteenth street, New York city.

The Speedo is a light press requiring only a one-quarter horsepower motor to drive it.



The Speedo

Some of its outstanding features include high speed, up to 3,000 impressions an hour; automatic delivery, gained by a device for delivering and stacking sheets; noiseless operation; a cylinder fountain for perfect ink distribution on halftone work, and a special novel precision guide stop, which insures perfect register by pushing every sheet to a determined place before every impression.

Cutter Box for Stitchers

The roll feed stitchers, manufactured by The Latham Machinery Company, Chicago, have been further simplified in that a cutter box arrangement has been perfected to cut off any length of staple desired without changing cutter blades, a simple hand-wheel adjustment of the cutter box giving the length of staple desired. Users quickly realize the advantage of this new cutter box because the operator can adjust the length of staple very quickly and very easily to the thickness of the work to be attached, without going to the trouble to change cutter blades. This cutter box arrangement being installed on stitchers of $\frac{3}{8}$ inch, $\frac{1}{2}$ inch and $\frac{5}{8}$ inch capacity.

New Quarters for Butler Paper Corporations

The New York offices of the Butler Paper Corporations and the Butler American Paper Company, whose head offices are in Chicago, have just been removed from the Equitable building to more spacious quarters at 522 Fifth avenue. These offices will be occupied by Charles Quinn, who directs the activities of the Butler American Paper Company, the export division of the Butler Paper Corporations, and by Joseph H. McCormick, who, in addition to his position as president of the American Paper Mills Corporation, New York city, assumes the direction of the New York branch of the Butler Paper Corporation.

Progressive Vocational School at Springfield, Massachusetts

One of the most progressive vocational schools in the country is that at Springfield, Massachusetts. Starting in a small way a few years ago, the printing department of the Springfield Vocational School now has over fifty regular students on its roll. The equipment consists of a modern intertype machine, six job presses, and a very good assortment of type. John Mack, instructor in charge, is largely responsible for the progress that has been made.

New Outline Initials for Monotype

The Lanston Monotype Machine Company, Philadelphia, is sending out announcements of its new Cochin Open in thirty-six point for use as initials with certain old-style type faces. The Cochin Open is an exact duplicate in outline of the regular thirty-six point Cochin, and the two fonts can be used for two-color initials. This letter is a trifle heavier and somewhat less effeminate than most outline type faces.

Plan New Morning Daily For Chicago

Plans are being made for the publication this fall in Chicago of a new morning paper, the *Chicago Daily Standard*. The new paper will be a successor to the *American Daily Standard*, the short-lived evening paper which existed in the winter of 1920-21. Lengthy crime stories and salacious articles of any kind will be eliminated. The eighteenth amendment to the federal constitution and all other laws will be upheld and defended. Rev. John Clover Monsma, formerly editor-in-chief of the *American Daily Standard*, and now serving the *Ministers' Monthly* as editor, will be the publisher.

George J. Cadwell Is Appointed Sales Manager of American Writing Paper Company

W. H. Kidner, a life-long printer and sales manager of the American Writing Paper Company, to succeed Carl E. Lincoln, resigned. Mr. Cadwell is widely known in the paper industry. He was born at Dewitt, Michigan, in 1873, and is a



George J. Cadwell

graduate of the University of Michigan. For a number of years he was connected in a managerial capacity with well known engineering concerns. During the war Mr. Cadwell was called to Washington, D. C., to engage in important confidential work connected with the Ordnance Department and with the Department of Justice, which he completed with eminent satisfaction.

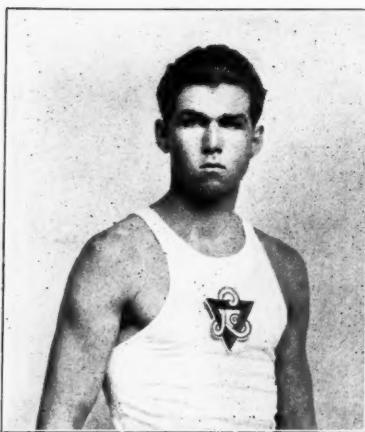
Printer Is Also Good Athlete

Henry Allen Brainerd, historian of the Nebraska Press Association, the competent compiler of the *Nebraska Press History*, the first volume of which he has recently published, is the proud father of Henry Hall Brainerd, printer and athlete. The robust youngster is nineteen years old and the "baby" of the family. The following is the father's account of his athletic son's ability as a printer and prowess as an athlete:

"Henry is a crack printer. He has been at the business ever since he was born, for as soon as he was able to be held in his mother's arms he was at the case setting type. He has worked at one shop in Lincoln for eight years, and that is as long as he has been in Lincoln. He has gained a good education, and has been at this printing plant every minute when he was not at school. Ever since he was about ten years of age he has practically earned his own living, with the exception of his board, buying his own clothes and having money to contribute to his home keep every now and then and recently very often. He is one of the swiftest feeders on press that I have ever seen, and sometimes while watching him I tremble for fear he will not get his hand clear in time. He is a good printer

August, 1923

and, in my estimation, considerably above the average. He is also a good athlete. His trainer, O. B. Anderson, of the Y. M. C. A., says Henry is the best all-around athlete that has ever graced the gymnasium at Lincoln. This year Henry will be the as-



Henry Hall Brainard

sistant trainer and guardian at the boys' summer camp at Camp Strader, on the Blue River at Crete, Nebraska. He is modest, unassuming, and never loses his head. The only thing I would wish for you at this time is that you could be present and see him perform. He stands six feet two inches in his stocking feet and weighs 180 pounds. Just let me say that Henry holds a record of eight feet in the high jump, clearing the bar easily at that height. When he was at Crete last year he made a head stand and stood on one hand at the peak of the ridge-pole of the cook house long enough to have his picture taken."

Blindness No Handicap to Inventor

The loss of his eyesight failed to discourage K. J. Dollahite, Fort Worth, Texas. Before he became blind Mr. Dollahite was a printer, and since that time he has capitalized his knowledge of the trade to invent devices designed to simplify various processes. One of the most successful of his inventions is the Duplex check printing chase, an illustration of which appears herewith. In printing customers' checks, usually printed three to a page and perforated, it may be seen that the printer either has to set up three forms of type or shift his form to print each position on the page. In the one case this entails extra composition, and in the other, usually resorted to when the run is short, shifting of the one form and "registering" it in the new position. Mr. Dollahite's invention is simply a chase within a chase, sliding in grooves from one position to the other. The improvement he has just brought out is a patented pin with a micrometer screw head, with which he adjusts and regulates the position of the inner chase. The pin rests on a screw base on the outer chase, and the sliding frame which holds the type rests on the pin. Two of these pins, one twice the length of the other, comprise the set. Their use obviates the need of "registering" the imprint.

Brief Notes of the Trade

Louis J. Eppley, assistant advertising manager of the Hammermill Paper Company, Erie, Pennsylvania, passed away on July 14.

Cornelius Ford, formerly public printer of the United States, has opened a private printing shop at 739 Thirteenth street, N. W., Washington, D. C.

The Judy Publishing Company, 1922 Lake street, Chicago, has purchased the plant and good will of the Grimme Press, formerly located at 3253 Herndon street.

Charles H. Collins, sales agent for printing and bookbinding machinery, has announced his removal to larger quarters at 608 South Dearborn street, Chicago.

Le Bulletin Publishing Company, Fall River, Massachusetts, was recently incorporated to do a publishing business in that city. A splendid modern equipment has been installed.

The Bertel O. Henning sales agency, 608 South Dearborn street, Chicago, has recently been appointed exclusive selling agent for the Elgin Bending Machine Company, Elgin, Illinois.

Fred A. Leahy, vice-president of the Eastern Manufacturing Company, manufacturers of writing paper, Bangor, Maine, sailed on the Leviathan, July 4, for a six weeks' pleasure trip to London and Paris.

The Los Angeles *Evening Herald* has announced plans for the erection of a new million dollar plant to house that great southern California daily. New equipment costing between \$500,000 and \$750,000 will be installed in the new plant, which when completed will be the largest newspaper establishment on the Pacific Coast.

Work on remodeling the new building of the Middletown (N. Y.) *Herald*, for executive offices, and the erection of a new concrete building in the rear to house the mechanical department, have been completed and much new equipment has been installed. R. S. Carver, general manager, has purchased an intertype for setting advertisements, which heretofore have been hand set.

Floyd E. Wilder, for the past fifteen years plant manager of P. F. Collier & Co., book publishers, has recently become associated with U. T. Hayes & Co., Incorporated, dealers in bookbinding materials, 74 Gold street, New York.

Construction work has been started on a new home for the Memphis Linotype Printing Company, of Memphis, Tennessee. Organized in 1912 to do general book and job printing, this comparatively new concern has made rapid progress.

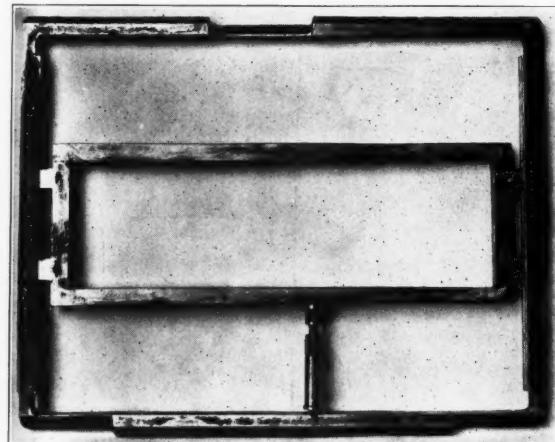
James S. Watson, formerly connected with the Eagle Printing Ink Company, has formed a partnership with Frederick Dunham. The new concern will be known as the Dunham-Watson Company, 441 South Dearborn street, Chicago.

In order to consolidate the sales end of the organization of McLaurin-Jones Company, salesmen in their respective territories will now carry the full lines of the paper mills of the corporation, which are situated at Brookfield and Ware, Massachusetts, and Newark, New Jersey.

The Intertype Corporation has opened another sales office in the western territory, at 1240 South Main street, Braun building, Los Angeles. The new office will be under the direction of Elmer H. Hostetler, who for the past four years has been the intertype sales representative in the southern California territory.

The Northern Engraving Company, of Canton, Ohio, has completed the erection of its new plant, which is one of the most up to date in the country. In the construction of the building special attention has been paid to the matters of ventilation, uniform temperature, sunlight, and the proper division and arrangement of the various departments.

J. S. Woods, Lincoln, Nebraska, has turned over his complete composition plant to the Righter Composition Company, and will devote his entire time to the job department of that institution. The Righter company is the largest composition plant in the city, and with the added equipment will be capable of turning out jobs of any size or kind. Mr. Righter placed the first typesetting machine in Lincoln about twenty-five years ago.



Duplex Check Printing Chase

THE INLAND PRINTER

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.
NEW YORK ADVERTISING OFFICE, 41 PARK ROWADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY,
632 SHERMAN STREET, CHICAGO

VOL. 71

AUGUST, 1923

No. 5

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association; Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT. — Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of **THE INLAND PRINTER** as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & CO. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & CO. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & CO., Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams Buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & CO., 87 Clarence Street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & CO. (Limited), Cape Town, Durban and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; minimum \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of **THE INLAND PRINTER** **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BUSINESS OPPORTUNITIES

MY PART-TIME SERVICES are available to help some printer create profitable business; the successful printer of today is creating business and not waiting for it; for less than six dollars a week, payable monthly in advance, the services of a direct advertising counselor are at your command; if you want more business and steady all-year business you will want to know more about this service. Send me your letterhead and I will gladly send you further details, without obligation, of course. G 866.

WANT TO BUY a going printing business? The purchaser of a going business saves himself much of the time and expense required to build up a business from nothing. We have plants for sale in various sections of the country ranging in price from \$2,500 to \$100,000. Let us know the amount you wish to invest, and we will send you a list of what we have to offer. BAKER SALES COMPANY, 200 Fifth Avenue, New York City. Those who wish to sell should send us full particulars and very lowest price.

FOR SALE — Complete printing plant in city of 15,000; two other shops in town; splendid territory; nice business locally and mail order; will sell all or half interest; purchased to take charge; owner has other interests; \$17,500 buys the business; only persons with cash need answer. G 889.

WONDERFUL OPPORTUNITY — One small printer only in large cities can make \$3,000-\$6,000 within next three months; Catholic clergy clientele; investment \$600.00 in goods required; wonderful success in Philadelphia past five years. MANUFACTURER, 709 N. 19th street, Philadelphia, Pa.

FOR SALE — Printing plant, located in desirable small city of Maryland; doing fine line of work at profitable prices; opportunity for a practical printer-thinker to step right into harness; outfit worth over \$7,000; owner going to South Seas. G 885.

FOR SALE — Office supply store and job printing plant in one of the best towns in Texas; fine territory; 100 miles to next nearest store of this kind; controlling interest can be purchased from president of company for \$6,000 cash. G 887.

HELP WANTED WITH INVESTMENT — A Chicago printing firm can make opening for linotype operator, cylinder or platen pressman, paper cutter, or office man who cares to invest. Investment protected. C. M. BUTLER, 423 West 63rd street, Chicago.

JOB PRINTING PLANT for sale; flourishing western New York city; open shop, lots of business, thoroughly equipped; will inventory around \$20,000; attractive terms. G 882.

FOR SALE — Three press, good live job printing office in northern Indiana city; price \$4,000. G 863.

FOR SALE

WE SELL a complete line of new equipment for the printing office, also a line of overhauled equipment, some described as follows: Miehles, 33 by 46, 46 by 65, and three 46 by 68; 22, 25, 30 and 32-inch lever cutters; 34-inch Diamond cutters; 14 by 22 Colts and Laurette presses; 12 by 18 Miller feeder unit; 12 by 18 Seybold Duplex trimmer; 14 by 44 Hawkins die press; all sizes and overhauled C. & P. presses; stock practically new, cabinet working tops, spacing material cabinets. As we carry complete general line, buyers in Central States tell us your wants. WANNER MACHINERY CO., 716 S. Dearborn street, Chicago.

CHANDLER & PRICE, 8 by 12, 10 by 15, 12 by 18; Miller Ideal units, 8 by 12 and 10 by 15; Golding Jobber, 10 by 15; New style Gordon, 10 by 15; Pearl press, 9 by 14; hand lever paper cutters, 25-inch Golding, 26-inch Chandler & Price, 30-inch Brown & Carver (Oswego). All items guaranteed rebuilt and in perfect mechanical condition. Write us for bargain prices. HOLLAND PRINTING MACHINERY CO., 158 West 17th street, New York City.

TYPE AND SOFT METAL MELTING FURNACE, patented, tested, and now under practical working conditions, most scientifically designed and constructed; automatic heat controlled special metal mixing device, anti oxidation system, valve outlet control, perfect burners; wonderful field amongst newspapers, printers, and soft metal melters; patent for sale, reasonable price. LEES HALL, 521 Maryland avenue, Brooklyn, Baltimore, Md.

ONE MONOTYPE, regular standard equipment; 6, 8, 10 and 12 point composition molds; two regular display molds; one two-point and one six-point strip mold; includes motor, keyboard, caster, lead and slug attachment; a few border mats; price on request. AMERICAN INSURANCE UNION, 44 W. Broad street, Columbus, Ohio.

FOR SALE — Harris automatic presses; three (3) two-color S.1 (16 by 20) presses; three (3) one-color S.1 (16 by 20) presses; two (2) one-color E.1 envelope presses; each press is of the latest type and guaranteed to be in perfect condition; full information regarding these presses upon request. G 833.

Megill's Patent
SPRING TONGUE GAUGE PINS

QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.

E. L. MEGILL, Pat. and Mfr.
761-763 Atlantic Ave., Cor. Adelphi St., Brooklyn, N. Y.
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES

VISE GRIP

Send for booklet this and other styles.

FOR SALE — Over-equipped with four self-feeding American auto presses, 5,000 speed, 11 by 17 size, excellent condition; will sell two, \$1,400 each on time payments, 10% off for cash; can ship anywhere. GARD-HIMSELF, 3025 Fifth avenue, Chicago, Ill.

FOR SALE — We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 W. Jackson street, Chicago, Ill.

FOR SALE — Two No. 2 Boston stitchers; will stitch up to $\frac{1}{4}$ inch. These machines are in first-class running order; price including motor \$175.00 each. HAYWORTH PRINTING CO., 629 "G" street, Washington, D. C.

FOR SALE — Must sacrifice complete electrotype foundry, all equipment, without motors; \$4,000 takes entire plant. Write for full details to WALZ-WEINSTOCK, Inc., 360 Delaware avenue, Buffalo, N. Y.

FOR SALE — One 44 by 62-inch 0000 Michele one-color press with Upman attachment, making it capable of two-color work; A-1 condition; reasonable price. G 787.

FOR SALE — Two Model No. 3 Linotype machines with motors and six magazines; matrices may also be purchased separately; reasonable terms to right party. G 879.

BOOKBINDERS' MACHINERY — New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 538 Federal street, Chicago.

FOR SALE — Whitlock cylinder press, 35 by 47, and two Chandler & Price jobbing presses, sizes 12 by 18 and 14 $\frac{1}{2}$ by 22, all in A No. 1 condition; bargain. G 777.

FOR SALE — Weekly newspaper and job printing business in Vermont. "CAXTON," Burlington, Vermont.

HELP WANTED

Composing Room

LINOTYPE OPERATOR — Prefer man with \$3,000 interested in trade plant partnership; \$45.00 to start; steady job. Write or wire at once. ALTMAN COMPOSITION CO., 94 Montgomery street, Jersey City, N. J.

MONOTYPE KEYBOARD OPERATOR, male or female, union; prefer one with some floor experience. CORNELL PUBLICATIONS PRINTING CO., Ithaca, N. Y.

Designing Engineer

DESIGNING ENGINEER — First-class man who thoroughly knows printing as well as the design of modern printing machinery; prefer technically trained mechanical engineer with executive ability; salary will satisfy best available talent. Write E. M. Bennett, BUSINESS SERVICE CO., Park bldg., Pittsburgh, Pa.

Estimator

WANTED — An estimator who has had some real experience estimating printing. In your reply state age, experience, and give references. G 884.

Executive

WANTED — Man to take charge of Editorial and proofrooms of large publishing house; must be capable of handling help, as well as supervising work on large number of publications; good opportunity for right man. G 891.

Managers and Superintendents

SUPERINTENDENT WANTED for commercial printing plant, well equipped with composing room, pressroom and bindery; in central southern city of 20,000. Give full information regarding experience in first letter. G 883.

Miscellaneous

WANTED — All-around printer; middle aged man preferred, with small family; capable of teaching the trade, as well as assisting the general superintendent; must be first-class compositor; 44-hour week; location near seacoast, climate unsurpassed; working and living conditions ideal; outside of city with all the conveniences and advantages of city life. In replying give age, experience and salary wanted. G 877.

LEARN LINOTYPING, MONOTYPING or Intertyping at home in spare time; steady, clean work at \$55 a week; easy to learn through amazing invention — The Thaler Keyboard. Mail postcard or letter for free book and details of special short-time offer. Write NOW. THALER SYSTEM, 28 Loan & Trust Bldg., Washington, D. C.

Production Engineers

PRODUCTION ENGINEER WANTED — A large manufacturer and dealer in printers' supplies will soon have an opening for one or more Production Engineers; the applicants to be selected must be practical men and expert in the routing of work in Commercial and Newspaper plants, with some aptitude for drawing plans to scale, and a knowledge of printing plant equipments and processes. In answering state where and in what capacity you have been employed and give full information regarding yourself. If application is satisfactory a personal interview will be arranged for. G 890.

Salesmen

PRINTING SALESMAN — The most modern plant in New Jersey equipped to handle the better grade printing at reasonable prices, requires the services of a man with an established trade to whom we can offer a dependable service, including copy writing, art work and entire mailing facilities; to one who can appreciate the desirability of connecting with us, we have an attractive proposition to offer which can be made more desirable if you are competent to estimate. THE PRINT SHOP, 215 Central avenue, Newark, N. J. Telephone: Market 9001.

HIGH PRESSURE PRINTING SALESMAN — Medium-sized plant, located in one of the best cities in South; have recently installed a complete Service Department and are catering to a high-class clientele; we want a real salesman — not a solicitor or order-taker, but a man who can sell big jobs through the co-operation of a live organization; there is a wonderful opportunity here for a man of proven ability. In answering state fully your connections and record for past five years. G 710.

SALESMAN — Modern plant in eastern Pennsylvania has an opening about September first for an experienced printing salesman; a permanent connection exists for a man who has ability, ideas, and who can sell on a quality basis. In replying state age, whether married or single, give references, outline your experience, and mention salary expected. P. O. BOX 332, Reading, Pa.

SALES MEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION — Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on Mechanism of intertypes and linotypes; whatever machines are in use, Bennett's system, in conjunction with Sinclair's book, saves hundreds of dollars; every man connected with Bennett's School is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION — Twenty-two linotypes; new Model 14; established 1900; more than 1,000 have attended. Call, write. EMPIRE SCHOOL, 133 E. 16th street, New York city.

SITUATIONS WANTED

Bindery

BINDERY FOREMAN — Twelve years' practical bindery experience; a first-class all-around bindery man of proven ability for high production and efficiency; at present employed, but working conditions unsatisfactory; non-union. Write G 767.

BINDERY FOREMAN, good executive and mechanic, familiar with all classes and grades of work, also machinery, wants position with printing house anywhere. G 850.

Composing Room

COMBINATION MAN desires permanent connection with good firm; familiar with all kinds monotype work; thorough knowledge of machines; South preferred. G 841.

MONOTYPE COMBINATION OPERATOR, 13 years' experience, every class of work; quick and clean; all-around printer; go anywhere. G 886.

LINOTYPE MACHINIST — Less than ten machines preferred, all models; long experience. B. V. D., 217 W. Second street, Elmira, N. Y.

Executives

SECOND MAN in a medium-size plant, third man in a larger plant. You can rely upon me; experienced good typography and printing, estimator, compositor, salesmen, can write and revise advertising copy; had special courses in Duquesne University, Carnegie Technical and U. T. A. School; age 36; protestant; married, with family; now in an Ohio plant; will go anywhere; non-union; prefer Hypotheta shop producing good advertising and general printing; references. G 888.

Managers and Superintendents

FOREMAN-SUPERINTENDENT — A man of exceptional ability and experience as mechanical foreman would like to connect with a house offering unlimited opportunities; thoroughly practical in all departments; expert typographer and stonehand; tactful in directing men, methodical and economical in producing fine printing; age 37; union. G 793, care Inland Printer, New York city.

MANAGERSHIP OR SUPERINTENDENCY wanted by cost system man. Are you satisfied with your profits? Let me show you my record, how by hard work I turned \$2,000 investment in small shop into \$20,000 through persistent application of cost system methods. My references will convince you that my work will produce profits for you. N. H. CHURCH, Waco, Texas.

PROCESS WORK

—and
The Printer

A Quarterly Magazine

The Organ of the New Printing Era, dealing with Photo-Mechanical Printing, Illustrative Processes, and all matters of current interest to Process Workers and Printers generally; both British and Foreign ideas as to theory and practise are intelligently and comprehensively dealt with. Special sections dealing with Gravure, Offset, Collotype and Letterpress Printing. **PER ANNUM \$1.50, Post-free. Specimen Copy \$0.40.**

Specimen copies may be obtained from The Inland Printer Company on request. A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Percy Lund, Humphries & Co., Ltd. Three Amen Corner London, E. C. 4.
Sold by A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E. C. 4.

August, 1923

THE INLAND PRINTER

725

Miscellaneous

YOUNG MAN, 21, journeyman printer, well educated, wishing to learn design, layout and writing of advertisements, desires work with firm where he can further his ability; now employed; salary of no importance. E. W. SWANSON, 9 Michigan avenue, Ashtabula, Ohio.

Pressroom

PLATEN PRESSMAN who has had charge of platen presses for three years in present position, with experience on various kinds of machines, wants to make a change; western states preferred. G 881.

Proofroom

PROOFREADER, also ad compositor; age 45 years, union; first-class references. BOX 83, West Fairview, Harrisburg, Pa.

WANTED TO PURCHASE

WANTED FOR CASH Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

WANTED TO BUY a 44 or 48-inch power driven paper cutter. HARVEY A. SELLERS, 1604 N. Church street, Decatur, Ill.

BUSINESS DIRECTORY**Bookbinding Machinery**

H. P. STOLP & CO., 234 S. Desplaines street, Chicago. Specialists in rebuilding book sewing machines, case making machines, casing-in machines, folders and folder feeders. Real service.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago; 45 Lafayette street, New York; 531 Atlantic avenue, Boston; Bourse bldg., Philadelphia.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock on hand.

Brass Dies for Stamping and Engraving

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Calender Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio, makes calendar pads for 1924; now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER—Superior electric welded silver gloss steel chases; a complete line. For address see Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses

BARNHART BROTHERS & SPINDLER.—For address see Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

Die Cutting Specialists

FREEDMAN CUT-OUTS, INC., 489 Broome street, New York. Phone: Canal 8134.

Electrotypes and Stereotypes Machinery

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping, electrotyping and photo-engraving machinery. Chicago office, 7 S. Dearborn street.

DUPLEX PRINTING PRESS CO. Mat and stereo. machinery. Battle Creek, Mich.

Embossing Composition

STEWART'S EMBOSSED BOARD—Easy to use, hardens like iron; 534x9½ inch, 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

CAST LOW AND RIBLESS SLUGS
USE ORDINARY MOLD
TRUE ALL OVER BIG TIME-SAVER PRICE ONLY \$10.

Write for details. Ordering state whether for Linotype or Intertype.

THE NORIB COMPANY, 132 West 31st Street, New York

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; particulars, many specimens and testimonials for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

Gold Leaf

LEAF for any purpose—roll or book form. M. SWIFT & SONS, 100 Love Lane, Hartford, Conn.

Halftone Overlay Process

INSTALL DURO OVERLAY PROCESS. Simple, practical, inexpensive. Write for samples, terms. Makes halftones print right. 804 Bartlett avenue, Milwaukee.

Job Printing Presses

BARNHART BROTHERS & SPINDLER.—For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Knife Grinders

BRIDGEPORT SAFETY EMERY WHEEL CO., 103 Knowlton street, Bridgeport, Conn. Straight, cup and sectional wheel knife grinders.

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

Neutralizers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas machines that stop offset and electric troubles, quick-dry ink; safe for all presses.

Numbering Machines

HAND, typographic and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; branch: 123 W. Madison street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Paging and Numbering Machines

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Paper Cutters

BARNHART BROTHERS & SPINDLER.—For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

Perforators

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Presses

HOE, R., & CO., New York. Printing, stereotyping, electrotyping and photo-engraving machinery. Chicago office, 7 S. Dearborn street.

THE GOSS PRINTING PRESS CO., 1535 S. Paulina street, Chicago, Ill., newspaper and magazine presses.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SONS MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 151-153 Kentucky avenue, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex.; 719-721 Fourth street, S., Minneapolis, Minn.; 609-611 Chestnut street, Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

With the Norib Low Slug and Rule Caster you can cast ribless and low slugs, 30 ems long and 55 points high, as well as no-rib rules and borders, all of even thickness and exact height, on the ordinary (Universal) mold of the Linotype or Intertype, with ordinary liners and slides. Attachment is applied same as a liner, without removing mold, drilling holes or making any adjustments. The operation is the same as casting ordinary ribbed slugs from matrix slides.

Price: Outfit casting 6-pt. low slugs and up to 9-pt. borders, \$10. Sent on ten days approval.

Printers' Supplies

BARNHART BROTHERS & SPINDLER.—For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

G. E. REINHARDT, Leipzig-Connewitz 138, Germany.

Printing Machinery, Rebuilt

THE RATHBUN & BIRD COMPANY, 17-19 Walker street, New York city. Printers' and Bookbinders' Machinists.

BARNHART BROTHERS & SPINDLER.—For address see Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Proof Presses

VANDERCOOK & SONS, 1722-1728 Austin avenue, Chicago. Used where quality and speed in taking proofs are most needed. Sold largely without personal solicitation.

Punching Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Ruling Machines

G. E. REINHARDT, late Förste & Tromm, Leipzig-Connewitz 138, Germany.

Slitting, Perforating and Scoring Attachments

HOFF Combination Slitter, Perforator and Scorer attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

Steel Perforating and Cutting Rule

STEEL perforating and cutting rule. J. F. HELMOLD & BROS., 1462 Custer street, Chicago.

Stereotyping Equipment

THE GOSS PRINTING PRESS CO., 1535 South Paulina street, Chicago, Ill., complete line of curved and flat stero-machinery.

BARNHART BROTHERS & SPINDLER.—For address see Typefounders.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING—This is a new process for fine job and book work; matrices are molded in a job press on special matrix boards; the easiest of all stereotyping processes; plates sharp as electros. COLD SIMPLEX STEREOTYPING—A brush-molding process; level plates with no concave faces on type or cuts; quick and inexpensive process. Note this: Matrices made by either process are deep enough for rubber stamp work. Send stamp for literature. HENRY KAHRAS, 240 East 33d Street, New York.

Tags

MR. PRINTER—Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, 270 Congress st.; New York, 200 William st., and Printing Crafts bldg., 8th avenue & 34th street; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 24 S. Forsyth st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st.; South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 500 Howard st.; Portland, 47 4th st.; Spokane, West 310 First av.; Milwaukee, 125 2d st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, manufacturers of Type and Superior Specialties for Printers—Merchants of printing machinery and equipment, materials and supplies—factory at Chicago; sales and service houses at Chicago, Washington, D. C., Dallas, St. Louis, Kansas City, Omaha, Saint Paul, Seattle, Vancouver, B. C.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress street, Boston.

Web Perfecting Presses

DUPLEX PRINTING PRESS CO. Stereotype rotaries; stero and mat machinery; flat bed web presses. Battle Creek, Mich.

Wire Stitchers

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wire Stitchers, Bookbinders and Box Makers

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Wood Goods

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wood Type

EASTERN BRASS & WOOD TYPE CO., 114 East 13th street, New York city. Large stock in fonts and sorts.

DUNHAM-WATSON COMPANY

Successors to

Frederick Dunham 
Printing Ink
 PRINTING
OFFSET &
LITHO INKS
 VARNISHES
DRIERS
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441 S DEARBORN STREET
Chicago, Ill.

 **The Productimeter**

Plain Figures. Sturdy Make.
In Satisfactory Service since 1879.
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DURANT MANUFACTURING COMPANY
(1165) 653 Buffum St., Milwaukee, Wis.

CARBON BLACK

GODFREY L. CABOT Inc.

938-942 Old South Building,
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GRADES—Elf, Auk, Vulcan, Monarch, Dar, Bak, Stanco, Black Knight, Etc.

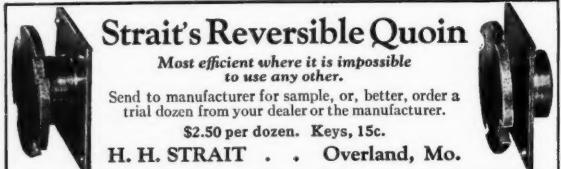
FACTORIES—Cedar Grove, Nancy's Run and Seth, W. Va.; Baker, Mont., Swartz, Cargas, Dewdrop, etc., La.

LARGEST INDEPENDENT MAKERS OF

METAL TYPE AND WOOD TYPE

Catalogue for the asking

EMPIRE TYPE FOUNDRY DELEVAN, N. Y.
BUFFALO, N. Y.



Strait's Reversible Quoin
Most efficient where it is impossible
to use any other.

Send to manufacturer for sample, or, better, order a
trial dozen from your dealer or the manufacturer.

\$2.50 per dozen. Keys, 15c.

H. H. STRAIT . . . Overland, Mo.



Victoria Hercules Embosser
MADE IN 4 SIZES
For Heavy Work

FRANK NOSSEL
Modern Printing Presses
38 Park Row New York



*Only a few drops are needed
for the dirtiest form*

PHENOID

TRADE MARK

INSTANTANEOUS TYPE CLEANER

There is only one reason for the existence of "Instantaneous" Type Cleaner—it saves type and money in the print shop. It saves your customers' cuts; it keeps your type out of the "hell box"; it prevents long press hold-ups for washing; it speeds up fountain washing; and it guarantees clear, unmuddled runs on all jobs.

"Instantaneous" is the most powerful and fastest working solvent known. A few drops put the caked ink, grease and dirt of yesterday into solution as easily as the tacky smudges of yesterday. It dries almost immediately and leaves no greasy after-effect.

Practically every printer who has put a trial quart of "Instantaneous" to hard shop tests, has become a regular user. "Re-orders" are always the strongest proof of a product's value.

Order a Trial Quart

Put it to the hardest tests in your shop—on type, cuts or fountain washing. Let "Instantaneous" sell itself.

Trial Quarts, \$1

Gallon Cans, \$3

CHALMERS CHEMICAL COMPANY

Specialists for over 20 years in Solvents and Detergents

123 Chestnut Street

NEWARK, N. J.

What PHENOID Users Say

A foreman writes: " 'Instantaneous' to me is a revelation. It saves time and labor and gives our customers satisfactory results from standing matter."

A superintendent says: "We find ourselves unable to 'keep house' without 'Instantaneous'. It cleans quickly, dries immediately and leaves a clean, sharp printing surface."

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A publisher says: "We have never seen anything remove hard ink the way 'Instantaneous' does."

Another printer writes: "We have tested a sample quart of 'Instantaneous'. Please send five gallons."

Another publisher writes: "We have tested 'Instantaneous' on cuts caked with ink fully two years old. A very small quantity of your cleaner made the cuts good as new."

"Nothing Quite Like It"



COLLINS
Folding Broadside Stock

MADE IN THREE PLY—SIZE 22 x 28

*White Buff Pearl Flesh
Pink Primrose Sea Foam*

COLLINS FOLDING BROADSIDE is a tough, bulky stock which folds and embosses well. An excellent, smooth coated surface for half-tones or Ben Day plates. Moderate in price. Useful in all Direct-Mail campaigns.

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MENUS	ENVELOPE STUFFERS
RETURN POST CARDS	ANNOUNCEMENTS
ADVANCE NOTICES	FOLDERS, or
ANYTHING TO BE FOLDED	

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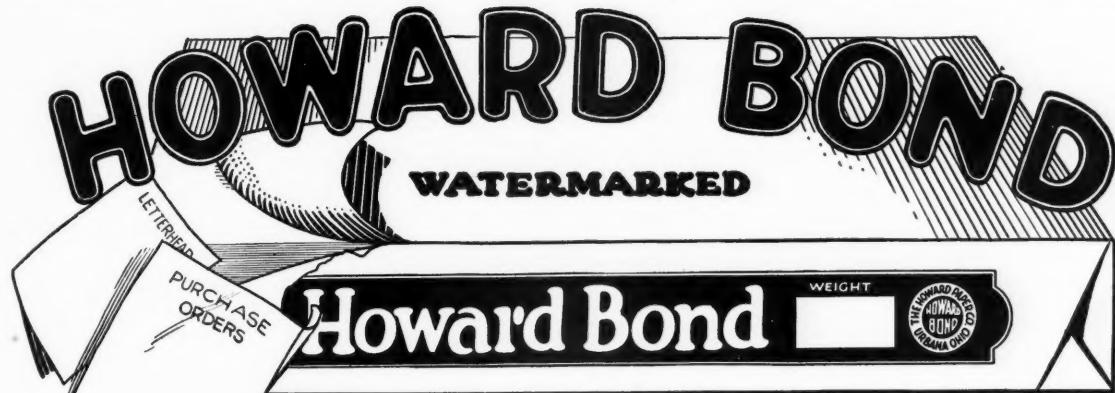
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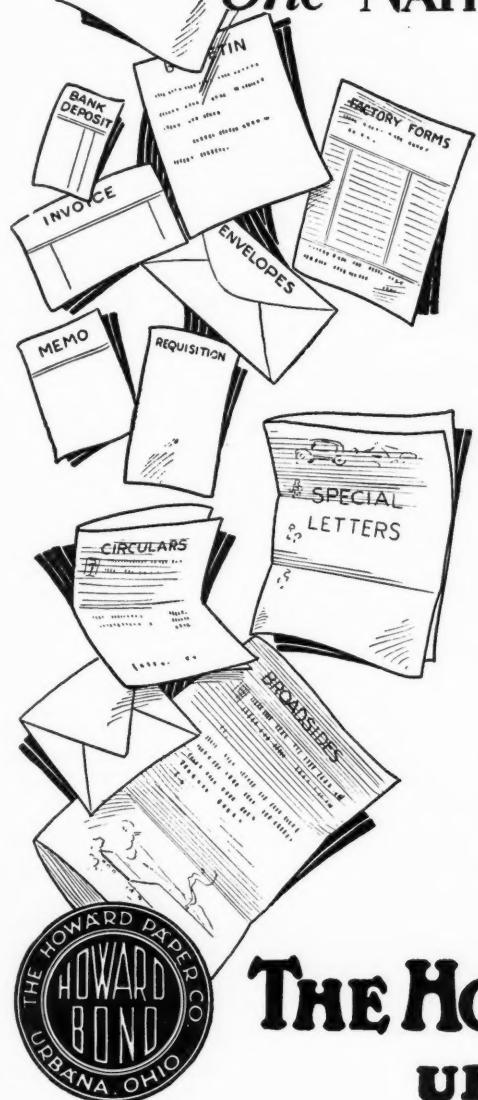
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VANCOUVER, B. C.	Columbia Paper Co.
VICTORIA, B. C.	Columbia Paper Co.
WASHINGTON, D. C.	B. F. Bond Paper Co.
WEST CARROLLTON, OHIO.	American Envelope Co. (Env.)
WINNIPEG, CANADA.	Barber-Ellis Co.
ZANESVILLE, OHIO.	State Paper Co.

**THE HOWARD PAPER CO.
URBANA, OHIO.**



NEW YORK OFFICE
280 BROADWAY

CHICAGO OFFICE
10 S. LA SALLE ST.



Gilbert Quality Papers

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ENTRY LEDGER
GILBERT PAPER CO.
SUPERFINE
(*Laid and Wove*)

GILBERT PAPER COMPANY, MENASHA, WISCONSIN, U.S.A.



MONTHS vs. A SECOND

*Will you allow months of
labor to fail, due to a
disastrous First Impression?*

FOR days and days the advertising manager, and sales manager, labor with their pens—writing the message—getting the “copy” ready for the booklet.

Then the printers are called in. In conference, layout, size, stock, engraving, and type are discussed.

Then the dummy is submitted—more conferences are held. Finally it is O.K.’d, and goes to press. In time the booklets are finished, often after weeks of thoughtful preparation.

A selected mailing list is prepared—and with best wishes for big returns, the little booklet goes along its way.

Its destination—in the morning’s mail—aye, there’s the test!

The first glance!

Will it be tossed into the hungry maw of the waste basket—a costly effort, but a failure?

Much depends on the dignity and elegance of the binding—the outward appearance!

Genuine Keratol adds a distinctiveness and attention-arresting aspect to well printed booklets—it makes the message “look the part.”

The salesman, whether of the Mail Pouch or Pullman variety, gets best results when well dressed.

Progressive printers use Genuine Keratol—for their *quality* jobs they insist upon it. Send for *free* book of samples—show your good customers something really fine in coverings—something that will give their message the proper setting and bring repeat orders for you.

THE KERATOL COMPANY NEWARK, N. J.



Free

The
Keratol
Company
Department J-708
Newark, New Jersey

Gentlemen:—Send me
your FREE Sample Book,
postpaid. I want to see and
test your claims.

Very truly yours,

Name

Street

City

Old Council Tree Bond

A PPEARANCE COUNTS! It doesn't pay to ignore it.

That a paper merchant handles OLD COUNCIL TREE BOND speaks well for his business sagacity, when a printer recommends OLD COUNCIL TREE it looks well for him. For a company to use OLD COUNCIL TREE for its letterhead is good business because of its appearance of integrity, responsibility and reliability.

"Note the Tear and Wear as well as the Test"

DISTRIBUTORS

ALBANY, N. Y.	Potter-Taylor Paper Corporation	The E. A. Bouer Co.
APPLETON, WIS.	Woelz Brothers	J. E. Linde Paper Co.
BRIDGEPORT, CONN.	Lasher & Gleason, Inc.	H. P. Andrews Paper Co.
BUFFALO, N. Y.	Holland Paper Company	J. E. Linde Paper Co.
CINCINNATI, OHIO	The Chatfield & Woods Co.	H. P. Andrews Paper Co.
CLEVELAND, OHIO	The Union Paper & Twine Co.	Potter-Brown Paper Co.
CHICAGO, ILL.	Chicago Paper Company	Blake, McFall Company
DES MOINES, IOWA	Carpenter Paper Co.	Epes-Fitzgerald Paper Co.
DULUTH, MINN.	Peyton Paper Co.	Acme Paper Company
INDIANAPOLIS, IND.	Century Paper Co.	American Paper Co.
ITHACA, N. Y.	T. G. Miller & Sons Paper Co.	Springfield Paper Co.
LANSING, MICH.	Dudley Paper Co.	Tacoma, Wash. Tacoma Paper & Stationery Co.
LOUISVILLE, KY.	Miller Paper Co.	TOLEDO, OHIO Commerce Paper Company

EXPORT—NEW YORK CITY.....American Paper Exports, Inc.

NEENAH PAPER COMPANY

Neenah, Wisconsin

Makers of
OLD COUNCIL TREE BOND
SUCCESS BOND
CHIEFTAIN BOND
NEENAH BOND

Check the Names

WISDOM BOND
GLACIER BOND
STONEWALL LINEN LEDGER
RESOLUTE LEDGER
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes



DEPENDABLE OFFSET

Adjusting the Reels

Where Allied Dependable Offset winds-off from the paper machine. Q All through the Allied Mills you will find men, like the one pictured here, who are born paper makers — who know how to handle paper at its various stages to secure the utmost in quality. It is their expert ability in the handling of paper, coupled with scientific formulas, carefully selected raw materials and modern equipment, that puts such excellent value into all Allied stocks.



for Modern Direct-Mail Requirements

THE use of this particular paper for broadsides eliminates the possibility of cracks and breaks. It lends the charm of water colors and the pleasing smoothness of pastels to pieces done in offset. And in letter-press work it opens up an unending variety of new effects in flat colors for covers, and pages done after the antique fashion. Q Dependable Offset possesses a rag base; it is free from fuzz; and it works easily. Its surface is carefully developed to retain full color strength and bring out exactly the shades desired. Guess work and chance can be eliminated by the use of this quality paper.

Kingkote is an exceptional offset for use where price is not the main consideration. Liberty and Special are less expensive grades—both possessing fine value. Liberty is furnished both in White and India. We will gladly send samples on request.

ALLIED PAPER MILLS, Kalamazoo, Michigan

In writing for samples please address Desk 8, Office
New York Warehouse: 471-473 Eleventh Avenue

ALLIED to Paper Machines **PAPERS**

BARDEEN DIVISION

KING



34 Coating Machines

DIVISION

MONARCH DIVISION

"Make it light"

*the plea of the man
who carries the book*

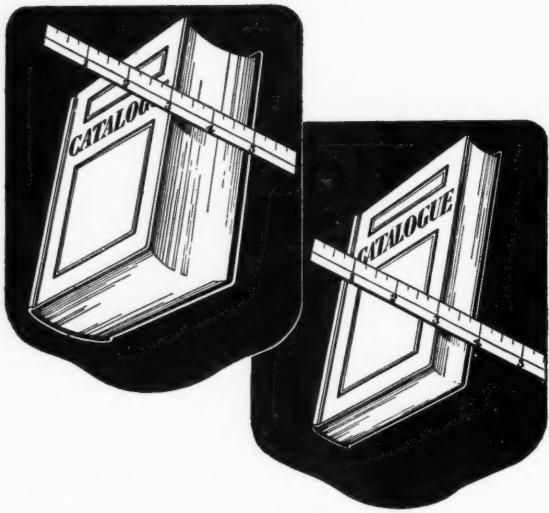
THE salesman who is to carry the sales manual, the data book, or the catalog is seldom the man who places the order for printing it.

Yet he is undoubtedly interested. It is he who will praise your work most heartily, or condemn it with equal fervor.

The book you print will be his constant companion on a thousand miles of travel, in half a thousand interviews, for a dozen months at least of weather too cold, too hot, too dusty, or too wet.

He has too much to carry. His samples, his advertising literature, his order books, all add their weight to the sales manual printed by you. His plea is "Make it light!"

The weight of many a sales manual has been

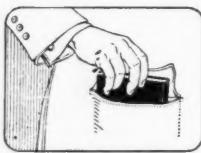


cut in half by the use of Warren's Thintext, a paper so light and compact that a sheet 25 x 38 inches weighs less than an ounce, and a book one inch thick contains 1184 pages.

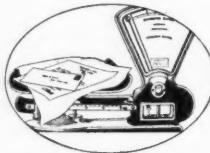
When the salesmen express their approval at the reduction in size and weight, how can the man who placed the order help feeling grateful toward the printer who suggested the reduction?

From the standpoint of the pressman, Warren's Thintext is strong, takes an excellent impression of type and engravings, and is practically opaque.

We publish a booklet describing it, and would be glad to send you a copy. It shows how serviceable Warren's Thintext can be when used for a number of printed items.



When a book must be carried in salesmen's pockets, it should be printed on Warren's Thintext so that it may not be too bulky.



A broadside 25 x 38 inches can be sent with a letter written on a 13-lb. bond paper in a 16-lb. bond paper envelope for two cents.



The fact that Warren's Thintext folds to an incredibly small space, makes it just the stock on which to print enclosures for small packages.



Light and compact books printed on Warren's Thintext are easy to handle and can be kept in a convenient drawer or on the desk.

S. D. WARREN COMPANY, 101 MILK STREET, BOSTON, MASS.

WARREN'S STANDARD PRINTING PAPERS

FRANKLIN OLD STYLE

*Formerly Available Only as Hand-Set Type; Now Cut for
TYPOGRAPHY*

18 Point

LINOTYPE TYPOGRAPHY FURNISHES equipment that both guides and responds to design, meeting every demand that can be made on type. It simplifies the practice of ambitious composition, and as an actual p

18 Point Italic

LINOTYPE TYPOGRAPHY FURNISHES equipment that both guides and responds to design, meeting every demand that can be made on type. It simplifies the practice of ambitious composition, and as an actual p

14 Point with Italic and Small Caps

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES AND RESPONDS TO DESIGN, MEETING EVERY DEMAND THAT CAN BE MADE ON TYPE. IT SIMPLIFIES THE PRACTICE OF AMBITIOUS COMPOSITION, AND AS AN ACTUAL PART AND RESULT OF

12 Point with Italic and Small Caps

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES AND RESPONDS TO DESIGN, MEETING EVERY DEMAND THAT CAN BE MADE ON TYPE. IT SIMPLIFIES THE PRACTICE OF AMBITIOUS COMPOSITION, AND AS AN ACTUAL PART AND RESULT OF

11 Point with Italic and Small Caps

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES AND RESPONDS TO DESIGN, MEETING EVERY DEMAND THAT CAN BE MADE ON TYPE. IT SIMPLIFIES THE PRACTICE OF AMBITIOUS COMPOSITION, AND AS AN ACTUAL PART AND RESULT OF

10 Point with Italic and Small Caps

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES AND RESPONDS TO DESIGN, MEETING EVERY DEMAND THAT CAN BE MADE ON TYPE. IT SIMPLIFIES THE PRACTICE OF AMBITIOUS COMPOSITION, AND AS AN ACTUAL PART AND RESULT OF

9 Point with Italic and Small Caps

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES AND RESPONDS TO DESIGN, MEETING EVERY DEMAND THAT CAN BE MADE ON TYPE. IT SIMPLIFIES THE PRACTICE OF AMBITIOUS COMPOSITION, AND AS AN ACTUAL PART AND RESULT OF

8 Point with Italic and Small Caps

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES AND RESPONDS TO DESIGN, MEETING EVERY DEMAND THAT CAN BE MADE ON TYPE. IT SIMPLIFIES THE PRACTICE OF AMBITIOUS COMPOSITION, AND AS AN ACTUAL PART AND RESULT OF

7 Point with Italic and Small Caps

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES AND RESPONDS TO DESIGN, MEETING EVERY DEMAND THAT CAN BE MADE ON TYPE. IT SIMPLIFIES THE PRACTICE OF AMBITIOUS COMPOSITION, AND AS AN ACTUAL PART AND RESULT OF

6 Point with Italic and Small Caps

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES AND RESPONDS TO DESIGN, MEETING EVERY DEMAND THAT CAN BE MADE ON TYPE. IT SIMPLIFIES THE PRACTICE OF AMBITIOUS COMPOSITION, AND AS AN ACTUAL PART AND RESULT OF

Special long descenders (g, j, p, q and y), casting on a body 1 point larger than the point size of the face, are made for all sizes from 6 to 12 point, and will be substituted for the characters regularly furnished or added as sorts, as desired

MERGENTHALER LINOTYPE COMPANY

29 Ryerson Street, Brooklyn, N. Y.

BORDERS: Outside, 6 Point Matrix Slide No. 742; Inside, 6 Point Matrix Slide No. 352 with Border Nos. 1024, 1027 and 1028



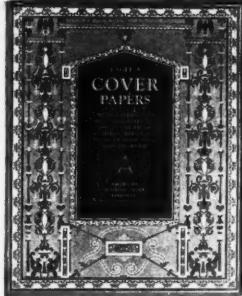
Satisfaction is always Saleable

HOW then may "satisfaction" be obtained? How sold? The successful printer knows that complete, reliable paper knowledge is a prime essential. In the Eagle-A Desk Library you will find samples of a full line of standardized papers, definitely graded, and with the different grades clearly indicated. Each grade is made for specific purposes. Mass production makes possible perfect uniformity of grade and at the same time effects many economies.

Those benefits are yours if the grades are used to advantage. The Handbook of Quality-Standard Papers, which is a part of the compact Desk Library, tells you the proper use of all Eagle-A papers. Through it your interests are guarded and paper problems solved, so keep it on your desk that you may refer to it constantly. A thorough study of it will repay you, for there are paper questions arising daily which, though simple, are perplexing and annoying. The Handbook supplements the average printer's paper knowledge.

As a sample of actual help, the Eagle-A Cover

Paper line is composed of the seven essential grades required for all cover paper purposes. Each grade fills certain requirements. The Handbook tells these uses, and by following the information you may produce satisfactory work with the confidence that you are doing it in the most economical way, and the most effective way. That means satisfaction for the user—a definite service that will inevitably result in more business for you.



*We all seek
Cover
Suggestions*

This portfolio is filled with printed specimens of Eagle-A Cover Papers. These definite suggestions make sales. How much better than blank paper! If you have not sent in your name to secure this and the other seven portfolios, each filled with a different Eagle-A line of papers, do it today. They will be distributed as prepared.

AMERICAN WRITING PAPER COMPANY

The Paper Service Manufacturing Institution
HOLYOKE 10, MASS.



THE COMPLETE LINE OF EAGLE-A QUALITY-STANDARD PAPERS

BONDS (6 grades)

Coupe—I
Agawam—II
Persian—III
Contract—IV
Airpost—V
Chevron—VI
Acceptance—VII
Norman—VIII
Telephone—IX

LINENS (4 grades)

U. S. Linen—I
Colonial—II
Audele Scotia **III**
Lyrene—I
Rival—IV

MIMEOGRAPH (3 grades)

Peerless—I
Delta—II
Penpoint—I

WRITINGS (5 grades)

Old Chester Mills—I
Parsons Tinted—I
Wauwazan Cold Flats—III

Mt. Nonotuck Mills—IV
Mt. Tom Mills—V

LEDGERS (6 grades)

Government Record—I

Brunswick Linen—II

Account Linen—III

Extension—IV

Gloria—V

Telephone—VI

OFFSETS (4 grades)

Albion—I

Beebe—II

Chester—III

Dickinson—IV

BOOK PAPERS (10 grades)

Deckle d'Aigle—I (De Luxe)

Amer. Vellum—II

Herculan—Text—I

Albion—Text—II

American Bulking Book—III

Railroad Folder—IV

Arriva Halffold—V

Amer. Super Calendered—VI

" Eggshell—VII

" English Finish—VIII

COVER PAPERS (7 grades)

Deckle d'Aigle (De Luxe)—I

Amer. Embossed (De Luxe)—II

Cherulan—I

Arven Plate—II

Fandox—III

Riverdale—IV

Standard—V

TYPEWRITER PAPERS (4 grades)

Cotton Bond—I

Agawam Parchment

U. S. Linen

Roman, Persian Bond,

and Colonial Pro and III

Con

Contract Bond—IV

Airpost Bond—V

Chevron Bond—VI

Acceptance Bond—VII

DRAWING PAPERS (4 grades)

Amer. No. 10—I

Amer. No. 20—II

Amer. No. 30—III

Amer. No. 40—IV

DRAWING PAPERS (4 grades)

Arden—I

Biscay—II

WEDDINGS (2 grades)

Wedding

Stork

Visiting Cards and

Envelopes

Mourning Stationery

Cards and Envelopes

Papeteries

PAPETERIES (3 grades)

Chestfield—I

Dorrington—II

Farnsworth—III

COMMERCIAL STATIONERY CABINETS (4 grades)

Cotton Bond—I

Contract Bond—II

Acceptance Bond—III

Old Chester Mills—III

STATIONERY CABINETS (4 grades)

Cotton Bond—I

Contract Bond—II

Acceptance Bond—III

Old Chester Mills—III

MANUSCRIPT COVER

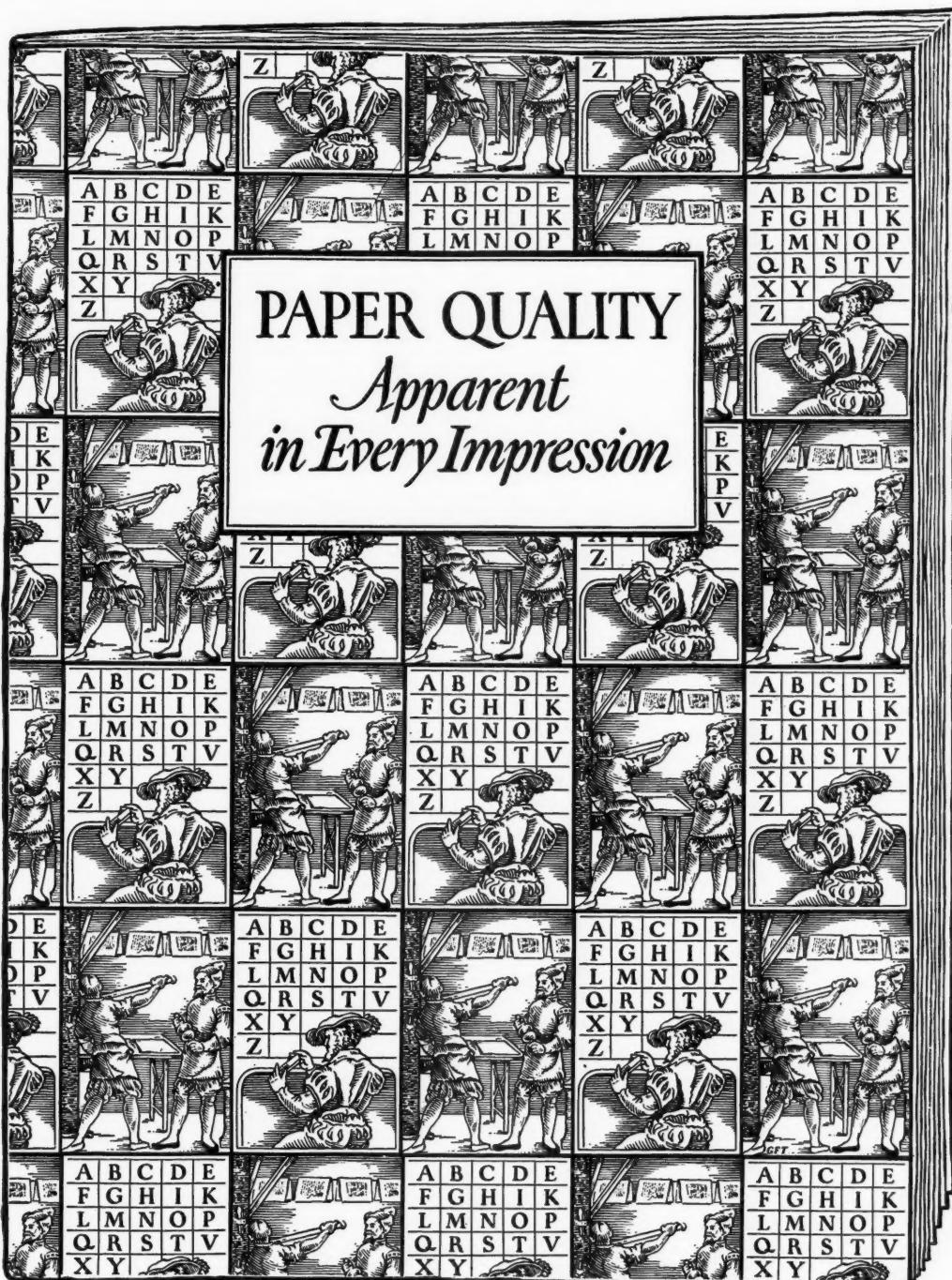
Manuscript Cover

QUALITY MANIFOLD

Quality Manifold

SPECIALTIES

A-11



A DIFFERENT kind of book about paper. It tells you something you want to know — something you ought to know — about enamel papers. We have a copy for every printing executive, advertising man and advertiser. 64 pages — something on every page that will help you secure better printing. Ask for your copy — on your letterhead, please.

THE WHITAKER PAPER COMPANY, Cincinnati, O.

When the Quality of Buckeye Cover Changes

Many successful manufactured products have been killed by the simple method of cutting quality to increase immediate profits.

The Beckett Paper Company, now in its 75th year, pledges its long-established reputation that the quality that has made Buckeye Cover the recognized standard throughout the world shall remain unchanged, except only as our experience enables us to improve it.



When you order Buckeye Cover you know that the paper you receive will be good. You know that the price will be more moderate than that of any other paper you may be willing to use. You know that you have a wide selection of colors in both antique and ripple finish.

And you know that you can now procure Buckeye Cover envelopes that will match exactly your advertising.

Do not commit your expensive catalogue to a commonplace envelope. At the worst it may be thrown away unopened; at the best your prestige is impaired at the precise moment when you most wish to favorably impress the recipient.

The complete advertising package combines Buckeye Cover and Buckeye Cover Envelopes to match.

The Beckett Paper Company
Makers of Good Paper
in Hamilton, Ohio, Since 1848

TO THE BECKETT PAPER COMPANY, Hamilton, Ohio:

Please send me, without charge, your complete Buckeye Cover Specimen Box No. 6, containing a varied collection of fine printed and embossed specimens and envelopes.

Name

Address

LINWEAVE

with
envelopes to match

THE combination is a big step towards creating that favorable impression that causes people to buy.

Linweave quality papers, in a number of pleasing tints and textures, are excellent as well as economical, for booklets, folders, broadsides, and all kinds of small form work.

You can always get immediate delivery of Linweave, complete with envelopes to match.

Also, you'll invariably find that the Linweave man has an idea that will help you interest your customers—and add to the selling strength of the pieces, or series.

The Linweave distributor nearest you is a mighty good fellow to know.

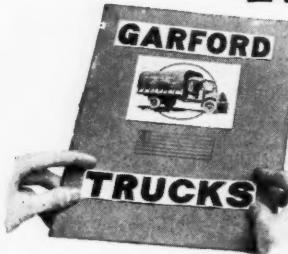
NATIONAL ANNOUNCEMENT ASSOCIATION
293 Bridge Street, SPRINGFIELD, MASSACHUSETTS
Fine Announcement Papers and Cards—*Envelopes to Match*



ATLANTA, GA.	NEW YORK, N.Y.
Sloan Paper Company	M. & F. Schlosser
BALTIMORE, MD.	OAKLAND, CAL.
Barton, Duer & Koch Paper Company	Zellerbach Paper Company
BOSTON, MASS.	OKLAHOMA CITY, OKL.
A. Storrs & Bement Co.	Western Newspaper Union
BUFFALO, N. Y.	OMAHA, NEB.
Alling & Cory Company	Western Paper Company
CHARLOTTE, N. C.	PHILADELPHIA, PA.
Western Newspaper Union	Raymond & McNutt Co.
CHICAGO, ILL.	PITTSBURGH, PA.
Swigart Paper Company	Alling & Cory Company
CINCINNATI, OHIO	PORTLAND, ORE.
Standard Paper Co.	Zellerbach Paper Company
CLEVELAND, OHIO	RICHMOND, VA.
Millcraft Paper Company	B. W. Wilson Paper Co.
DENVER, COLO.	ROCHESTER, N. Y.
Western Paper Company	Alling & Cory Company
DES MOINES, IOWA	SACRAMENTO, CAL.
Western Newspaper Union	Zellerbach Paper Company
DETROIT, MICH.	SALT LAKE CITY, UTAH
Paper House of Michigan	Western Newspaper Union
FARGO, N. DAK.	SAN DIEGO, CAL.
Western Newspaper Union	Zellerbach Paper Company
FORT WAYNE, IND.	SAN FRANCISCO, CAL.
Western Newspaper Union	Zellerbach Paper Company
FRESNO, CAL.	SEATTLE, WASH.
Zellerbach Paper Company	Zellerbach Paper Company
GRAND RAPIDS, MICH.	SIOUX CITY, IOWA
Dwight Brothers Paper Co.	Western Newspaper Union
INDIANAPOLIS, IND.	SPOKANE, WASH.
Crescent Paper Company	Zellerbach Paper Company
KANSAS CITY, MO.	ST. LOUIS, MO.
Midwestern Paper Company	Mack-Elliott Paper Co.
LINCOLN, NEB.	ST. PAUL, MINN.
Western Newspaper Union	The Nassau Paper Co.
LITTLE ROCK, ARK.	WASHINGTON, D. C.
Western Newspaper Union	Barton, Duer & Koch Paper Company
LOS ANGELES, CAL.	WICHITA, KANSAS
Zellerbach Paper Company	Western Newspaper Union
LOUISVILLE, KY.	FOREIGN DISTRIBUTORS
Louisville Paper Co.	NEW YORK CITY
MILWAUKEE, WIS.	American Paper Exports, Inc.
E. A. Bouer Company	HULL, ENGLAND
MINNEAPOLIS, MINN.	G. F. Smith & Son, Ltd.
The John Leslie Paper Co.	
NEW HAVEN, CONN.	
A. Storrs & Bement Co.	

Linweave
PAPERS and CARDS
Envelopes to Match

**-Try it
with PENINSULAR
Covers**



Get your customers to try pasting up dummies with PENINSULAR Covers. You can readily suggest one or more of these Cover stocks that are appropriate for the specific job. An actual dummy serves to fix the advertiser's ideas. It gives him a definite idea of what to expect in the finished job, and it gives you a definite style to work to.

Good Covers increase attention-value of printed matter—more sales result which means more jobs for you.

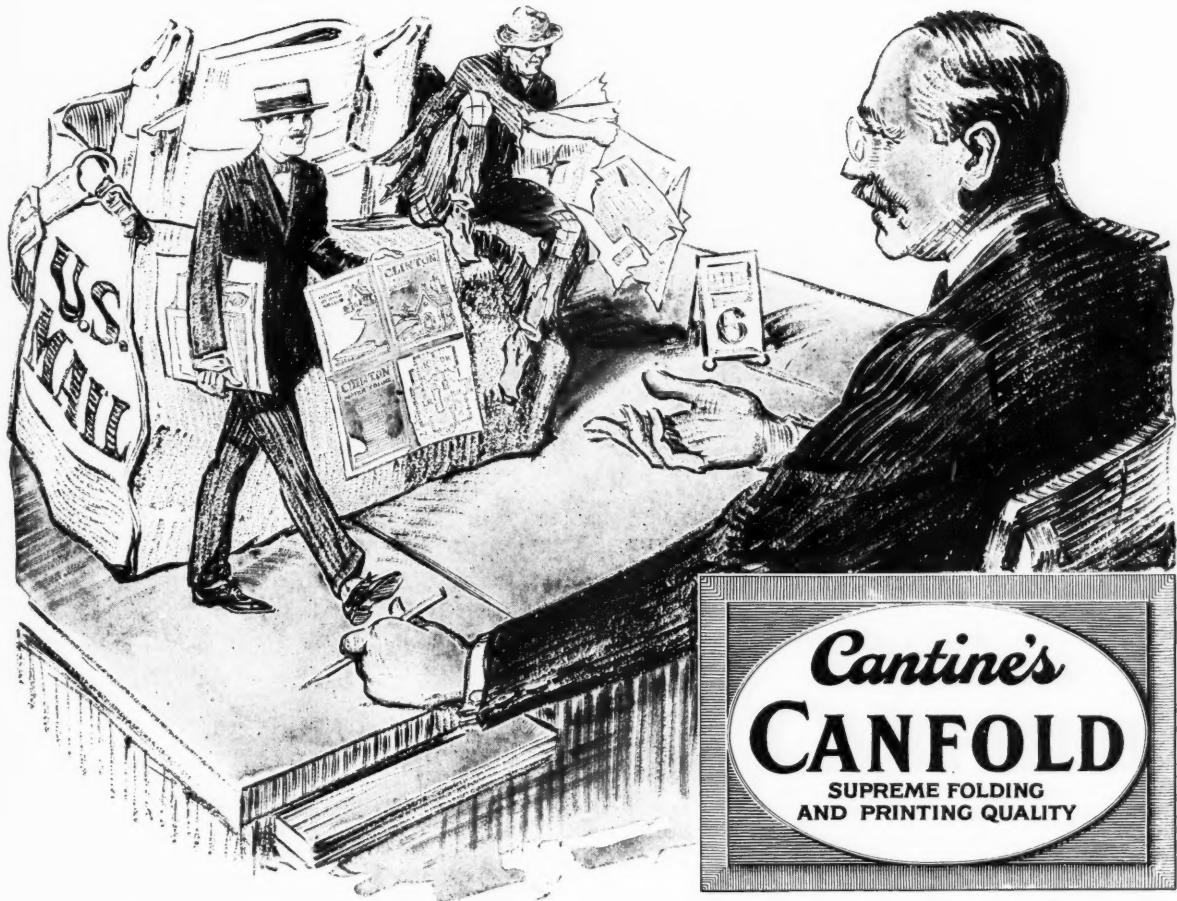
It's better business in every way. Try it! PENINSULAR COVERS are surprisingly reasonable in price.

*Your Paper Merchant will be glad to furnish
Sample Sheets—ask for*

Orkid Cover	Colonial Cover
Publicity Cover	Neapolitan Cover
Gibraltar Cover	Patrician Cover
Publishers Cover	Tuscan Cover
Onimbo Cover	Covenant Book and Cover

Peninsular Paper Co.
YPSILANTI, MICH.
Makers of Uncommon Cover Papers





The Printed Salesman Arrives!

THE broadside you print, the four-page illustrated letter, the folder, the catalog—in what condition does your printed salesman reach the prospect's desk? What impression does it make? How will it look on long acquaintance?

Are the creases whole or frayed? Will the paper fold and unfold innumerable times—or is the coating broken so that it will fall to pieces after moderate handling? And do the halftones rival—or belie—the engravers proofs?

Look over your printed matter with these questions in mind. On your next job that must fold, use Cantine's *Canfold*—and note the difference. Cantine's *Canfold* is the paper of supreme printing and folding quality.

Ashokan is the finest paper for straight catalog or book work. *Esopus* is a No. 2 coated for quality work at lowest possible cost. *Velvetone* is a semi-dull coated giving soft halftone effects without the waste and grief of full-dull coated. A jobber in or near your city can supply you with Cantine's papers.

Sample book on request.

THE MARTIN CANTINE COMPANY, SAUGERTIES, N. Y.

World's largest manufacturers of Coated Printing Papers

Cantine's

COATED PAPERS

CANFOLD
SUPREME FOLDING
AND PRINTING QUALITY

ASHOKAN
NO 1 ENAMEL BOOK

ESOPUS
REGULAR
NO 2 ENAMEL BOOK

VELVETONE
SEMI-DULL - EASY TO PRINT

LITHO C 1 S.
COATED ONE SIDE

Albany, N. Y.
Hudson Valley Paper Company

Atlanta, Ga.
The S. P. Richards Company
Sloan Paper Company

Augusta, Me.
The Arnold-Roberts Company

Baltimore, Md.
Barton, Duer & Koch Paper Co.
B. F. Bond Paper Co.
Bradley-Reese Company
O. F. H. Warner & Co.

Boston, Mass.
The Arnold-Roberts Company
Carter, Rice & Co., Corporation
Cook-Vivian Company, Inc.
The A. Storrs & Bement Co.

Buffalo, N. Y.
The Alling & Cory Company

Chicago, Ill.
The Paper Mills' Company

Cincinnati, Ohio
The Chatfield & Woods Co.
Cincinnati Cordage & Paper Co.
The Diem & Wing Paper Co.
The Johnston-Albershart Co.
The Standard Paper Company

Cleveland, Ohio
The Central Ohio Paper Co.
The Cleveland Paper Mfg. Co.
The Millcraft Paper Company
The Petrequin Paper Company
Union Paper & Twine Co.

Columbus, Ohio
The Central Ohio Paper Co.

Denver, Colo.
Carter, Rice & Carpenter Pa. Co.
Graham Paper Company

Des Moines, Iowa
Carpenter Paper Co. of Iowa
Pratt Paper Company
Western Newspaper Union

Detroit, Mich.
The Paper House of Michigan
Seaman-Patrick Paper Co.
Union Paper & Twine Co.

Fresno, Cal.
Zellerbach Paper Company

Hartford, Conn.
Henry Lindenmeyer & Sons

Indianapolis, Ind.
Crescent Paper Company
C. P. Lesh Paper Company

Kansas City, Mo.
Graham Paper Company
Kansas City Paper House
Midwestern Paper Company

Louisville, Ky.
Louisville Paper Company
Rowland Paper Company

Los Angeles, Cal.
Blake, Moffitt & Towne
Zellerbach Paper Company

Minneapolis, Minn.
John Leslie Paper Company
McClellan Paper Company
Minneapolis Paper Company
The Paper Supply Co., Inc.

Nashville, Tenn.
Graham Paper Company

New York City
J. E. Linde Paper Company
Henry Lindenmeyer & Sons
Miller & Wright Paper Co.
M. & F. Schlosser
The Seymour Company

Newark, N. J.
J. E. Linde Paper Company
Henry Lindenmeyer & Sons



To Find *the right* Paper

WHEN the direct-mail advertisement is to say: "This is quality,"—use paper. When it is to say: "This is correct," or "This is fashionable," etc.,—use paper.

Many difficult advertising jobs are largely a matter of finding the right paper. And that is simply a matter of finding a Strathmore agent.

The Strathmore agent has a service to give every direct-mail planner. First, there's his knowledge; he's an expert in using paper as part of advertising pictures. Second, there's his Strathmore sample cabinet; he's a specialist in creating dummies.

When you start with a Strathmore agent's dummy, you are sure: (1) that your job is economically planned; (2) that your direct-mail piece will say the right say. Try him—next time.

STRATHMORE PAPER CO.
MITTINEAGUE, MASS., U. S. A.



Oakland, Cal.
Zellerbach Paper Company

Omaha, Neb.
Carpenter Paper Company
Field-Hamilton-Smith Paper Co.
Western Paper Company

Philadelphia, Pa.
Charles Beck Company
A. Hartung & Company
The Paper House of Pennsylvania
The Thomas W. Price Co.
Raymond & McNutt Company

Phoenix, Ariz.
Blake, Moffitt & Towne

Pittsburg, Pa.
The Alling & Cory Company
The Chatfield & Woods Co.

Portland, Ore.
Blake, McFall Company
Endicott Paper Company
Zellerbach Paper Company

Providence, R. I.
The Arnold-Roberts Company

Richmond, Va.
Richmond Paper Company
Virginia Paper Company
B. W. Wilson Paper Company

Rochester, N. Y.
The Alling & Cory Company

Sacramento, Cal.
Zellerbach Paper Company

San Diego, Cal.
Blake, Moffitt & Towne

Zellerbach Paper Company

St. Louis, Mo.
Acme Paper Company
Beacon Paper Company
Graham Paper Company
Mack-Elliott Paper Company

St. Paul, Minn.
Nassau Paper Company
St. Paul Paper Company
E. J. Stilwell & Company

Salt Lake City, Utah
Carpenter Paper Company
Western Newspaper Union
Zellerbach Paper Company

San Francisco, Cal.
Blake, Moffitt & Towne
Zellerbach Paper Company

Seattle, Wash.
American Paper Company
Mutual Paper Company
Paper Warehouse, Inc.
Zellerbach Paper Company

Spokane, Wash.
B. G. Ewing Paper Company
J. W. Graham & Company
Zellerbach Paper Company

Springfield, Mass.
Paper House of New England
Tacoma, Wash.

Standard Paper Company
Tacoma Paper & Stationery Co.

Toledo, Ohio
The Central Ohio Paper Co.
Commerce Paper Company

Troy, N. Y.
Troy Paper Company

Washington, D. C.
R. P. Andrews Paper Co.
Barton, Duer & Koch Paper Co.
F. T. Parsons Paper Co.
Virginia Paper Company

Montreal, Quebec
W. V. Dawson, Ltd.
McFarlane, Son & Hodgson, Ltd.

Toronto, Ontario
Brown Bros., Ltd.
Bunting, Reid Company, Ltd.

Strathmore Expressive Papers

are part of the picture



Illustrated Sales Letters open more Printing Business

WHEN your customer comes to you for letterheads, take advantage of the opportunity to sell him a special illustrated series for his sales letters. Pictures in letters, as big national advertisers have proven, increase sales.

With the advent of Foldwell it became possible to harness the powerful selling force of pictures to sales letters. For Foldwell—a beautifully coated sheet on which the most exquisite printing results can be obtained—is made to fold, and fold neatly.

Foldwell Coated Writing and Foldwell Dull Coated are made especially for this purpose. Both sheets have an exquisite surface. They fold. And they are prepared for typewriter and pen and ink. We will gladly send you a portfolio of illustrated letters on request.

Folding Coated Book

Folding Coated Cover

Folding Coated Writing

CHICAGO PAPER COMPANY, Manufacturers
Desk 8, 818 South Wells Street, Chicago • Nationally Distributed



FOR ALL KINDS OF FINE PRINTING

Lodestone Covers



Enduring Attractiveness

LODESTONE has a natural affinity for printers' ink. Sharp, clean presswork is easily assured. It runs through the press with the ease of a plain-surface sheet. When embossed, it gives magnificent burnished effects even where no ink is used.

The same quality which makes this new cover-stock so well suited for embossing ensures that perfection in folding, so important in the many Direct Advertising uses of Lodestone—for programs, folders, circulars, menus, etc.

THE attractively made-up samples we send from time to time are prepared for those who want to keep up with the newest ideas in Booklets, Catalogs, etc. BE SURE YOUR NAME IS ON OUR LIST.

HAMPDEN GLAZED PAPER & CARD CO.
HOLYOKE, MASSACHUSETTS, U. S. A.

Distributors for Great Britain: Lindenmeyr & Johnson Paper Co., Ltd., 11b, Upper Thames Street,
London, England.

HAMPDEN GLAZED PAPER & CARD CO., Holyoke, Mass.:

You may (without obligation) put us on your list to receive the next "Lodestone" designs as you get them out.

Name

Address

City State



Systems Bond

AN "EASTCO" GRADE-TEST PAPER

Advertisers like Systems Bond because of its quality and economy; printers like it because it lies flat on the press.

Systems Bond Distributors

ALBANY—W. H. Smith Paper Corporation
ATLANTA—Sloan Paper Company
BALTIMORE—Dobler & Mudge
BOSTON—Carter, Rice & Co., Corp.
A. Storrs & Bement Company
BUFFALO—The Disher Paper Company
BUTTE, MONT.—Minneapolis Paper Company
CHICAGO—Le Salle Paper Company
The Paper Mills Company
CINCINNATI—The Chatfield & Woods Company
CLEVELAND—Millcraft Paper Company
DALLAS—Olmsted-Kirk Co.
DES MOINES—Pratt Paper Company
DETROIT—The Union Paper & Twine Company
DULUTH, MINN.—Minneapolis Paper Company
HARRISBURG—Johnston Paper Company
KANSAS CITY—Birmingham, Little & Prosser Co.
LOS ANGELES—Blake, Moffitt & Towne
LOUISVILLE—The Rowland Company
MILWAUKEE—E. A. Bouer Company
MINNEAPOLIS—Minneapolis Paper Company
NASHVILLE—Clements Paper Company

NEWARK—J. E. Linde Paper Company
NEW HAVEN—A. Storrs & Bement Company
NEW YORK—J. E. Linde Paper Company
Miller & Wright Paper Company
OMAHA—Carpenter Paper Company
PHILADELPHIA—A. Hartung & Company
Riegel & Company, Inc.
PITTSBURGH—General Paper & Cordage Company
PORTLAND, ME.—C. H. Robinson Company
PORTLAND, ORE.—Blake, McFall Company
RICHMOND—Virginia Paper Company
ROCHESTER—Geo. E. Doyle Paper Company
SALT LAKE CITY—Carpenter Paper Co. of Utah
SAN FRANCISCO—Blake, Moffitt & Towne
SEATTLE—American Paper Company
SPOKANE—Spokane Paper & Stationery Company
SPRINGFIELD, MASS.—The Paper House of N. E.
ST. LOUIS—Beacon Paper Company
ST. PAUL—E. J. Stilwell Paper Company
TACOMA—Tacoma Paper & Stationery Company
WASHINGTON—Virginia Paper Company
WINNIPEG, CANADA—The Barkwell Paper Company

EXPORT—A. M. Capen's Sons, Inc., 60 Pearl St., New York
W. C. Powers Company, Ltd., Blackfriar's House, London, E. C., England
J. P. Heilbronn, Manila, P. I.

ENVELOPES—United States Envelope Company, Springfield, Mass.
TABLETS AND TYPEWRITER PAPER—J. C. Blair Co., Huntingdon, Pa

EASTERN MANUFACTURING COMPANY
501 FIFTH AVENUE • NEW YORK

**PRINTERS OF HALF-TONES NEED—
THE MECHANICAL CHALK RELIEF OVERLAY**

It contains all the "make-ready" that the cut requires. It is the original and only perfect Chalk Overlay. You can make it from the supplies that we furnish.

THE MECHANICAL CHALK RELIEF OVERLAY PROCESS, 61 Park Place, New York, N. Y.

To Eliminate Static Electricity—
Offset—Slip Sheeting, Use
The Johnson Perfection Burner
Cleveland

**CAMPBELL PRINTING PRESS
REPAIR PARTS COMPANY**

We have a few bargains in REBUILT PRESSES. Let us know your needs. We specialize in repair parts for Campbell Presses and counters for printing presses. Expert repair men for all makes of presses sent to your plant.

288 SCHOLES STREET BROOKLYN, NEW YORK
Avoid delay when in need of repairs by sending orders direct to office.

BOOKBINDING

Edition Binding, Leather, Cloth, also Catalog.
Efficient Workmanship. Prompt Service.

Correspondence
Solicited.

MURPHY-PARKER COMPANY
701-709 Arch Street, Philadelphia, Penna.

EMBOSSING IS EASY

If you use STEWART'S EMBOSsing BOARD
Simple, economical, durable.

Sheets, $5\frac{3}{4} \times 9\frac{1}{2}$ inches. \$1.25 a dozen, postpaid.

THE INLAND PRINTER COMPANY
632 SHERMAN STREET, CHICAGO

There is only one ENGRAVING
That produced by the Artist on Steel and Copper and
EMBOSSED ON OUR PRESSES

MODERN DIE & PLATE PRESS MANUFACTURING CO.
Belleville, Illinois
Everything for the Engraving Department



**The Perfect Powdered Paste
JELLITAC**

For \$1.00 we will mail you a bag that makes 5 gallons of beautiful paste.

THE ARTHUR S. HOYT CO.
90 W. Broadway New York



Redington Counters

*Old Friend of every
Printer*

F. B. REDINGTON CO.
109 South Sangamon Street Chicago

Stock Certificates

Over Four Hundred Designs. To be completed by
Printing or Lithographing.

ALBERT B. KING & CO., Inc., Dept. I. P.
MAKERS OF PRINTERS' HELPS,
45 Warren Street New York, N. Y.

Wood Type

Eastern Brass
& Wood Type
Company
Largest Stock.
Fonts and Sorts in
All Sizes.
114 E. 13th Street
New York City

**STILES 4-POINT
Gauge Pins**

MORE ACCURATE—DURABLE
RELIABLE—EFFICIENT

Two extra teeth or points. Non-slipping spring tongue. Legs can't spread or squeeze. Ends your feed-guide trouble. Sold on guarantee.
CHAS. L. STILES, Patentee, 232 North 3d Street, Columbus, Ohio



PRESSES for Lithographers, Printers, Folding Box Manufacturers and Newspaper Publishers. Tell us your requirements. We have the press.

WALTER SCOTT & CO., Plainfield, New Jersey



**Fine Engraved
Christmas Greeting Cards**

Note: We manufacture these expressly for the printer. Just the card you want for imprinting the customer's name. Our new line is without a doubt the best we have ever assembled.

KING CARD COMPANY
Manufacturers of Engraved Greeting Cards
149-57 North 12th Street - - Philadelphia, Pa.

**The New Wing Aluminum
Mailer**

Is the best insurance against delays in your mailing room.

Will stand up and prove reliable at all times. The saving in time alone will pay for a new machine in a short while.

Send for details.

Chauncey Wing's Sons
Greenfield, Massachusetts



Weights Only Two Pounds!

STEADILY INCREASING - - -

WATERFALLS BOND

The New 100% Bleached Sulphite Bond Paper

Type Press Printers who have used

**WATERFALLS
BOND**

have highly praised its many merits.

**WATERFALLS
BOND**

is being used just as successfully on offset presses. The following, from a substantial New England Lithograph Company, came to us unsolicited.

"We have used a considerable quantity of your

**WATERFALLS
BOND**

for offset printing with very satisfactory results"

Printers and Lithographers are discovering the commendable qualities contained in

**WATERFALLS
BOND**

A Railroad Company and a Life Insurance Company recently specified and are now using Waterfalls Bond. The reasons can be summed up in two words: Quality and Price.

POLAND PAPER COMPANY

GENERAL SALES OFFICE, 200 FIFTH AVE., NEW YORK CITY

MILLS AT MECHANIC FALLS, MAINE

NON STOP FLIGHT

Printers, like Aviators, are constantly seeking means whereby they can save time and avoid unnecessary stops.

Crescent plates are made to give you a "non-stop flight." They are always type high, deeply and cleanly etched and you are assured of a minimum of make-ready. A trial order will convince you.

Crescent Engraving Company
Kalamazoo, Mich.

THAT
Mid-States
(Reg. U. S. Pat. Off.)
GUMMED PAPERS
ARE
REALLY FLAT
IS
A FACT

Ask your dealer to show you the complete line of whites and colors—or write

Mid-States Gummed Paper Co.

2433 S. Robey Street
Chicago, Ill.

New York St. Louis Minneapolis San Francisco

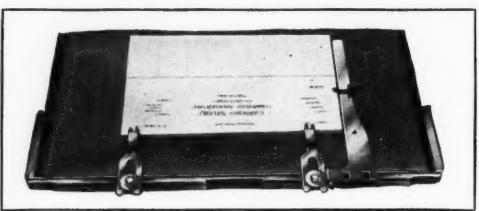
DO-MORE
Automatic
PROCESS EMBOSSE

The DO-MORE Automatic Process Embosser produces fine embossed, engraved and litho effects direct from type without the use of dies or plates

For further particulars and prices apply to

AUTOMATIC PRINTING DEVICES CO.
95 MINNA STREET - SAN FRANCISCO - CALIFORNIA

GUIDES
that do not Pin, Glue or Screw on Tyman



— as Easy to Set, and as Durable as a Cylinder Press Guide

These guides are independent of any movable part of the job press. When once set it is impossible to throw them out of register—yet they may be moved from right to left at all times. New tympan may be put on the press, still the guides will be true. Made for all makes and sizes of Job Presses, and can be attached in a few minutes.

They are very profitable on the Miller Feeders as they can not be thrown off when a sheet or cardboard jams and they also prevent the fork from getting caught by the carriage.

Manufactured by
JOHN H. LEES COMPANY
215 S. Fifth Street, Philadelphia, Pa.

"It is common to overlook what is near by, keeping the eye fixed on something remote. In the same manner present opportunities are neglected and attainable good is slighted by minds busy in extensive ranges and intent upon future advantages."—Johnson.



VERY alert business firm constantly faces the attractions of selling fields to which distance lends enchantment. But at some point, the process of reaching into distance lowers the degree of service nearer home.

Printers "nearer home" were of first consideration with Bradner Smith & Company when in 1852 the present-day immense business was modestly established. And it has been an inflexible rule ever since that no new territory be entered until it was assured beyond doubt that present territory should continue to receive its usual rapidity of service.

Very likely this plan has been one reason for the unbroken relationships we have enjoyed with hundreds of printers for many decades.

It has further enabled us to maintain such quantities and varieties of stocks that practically every conceivable paper want can be speedily and fully furnished on order.

Our slogan, "Paper for Every Purpose," is an established fact.

BRADNER SMITH & CO.

175 WEST MONROE STREET
CHICAGO, ILLINOIS

M & W Bench Cutters

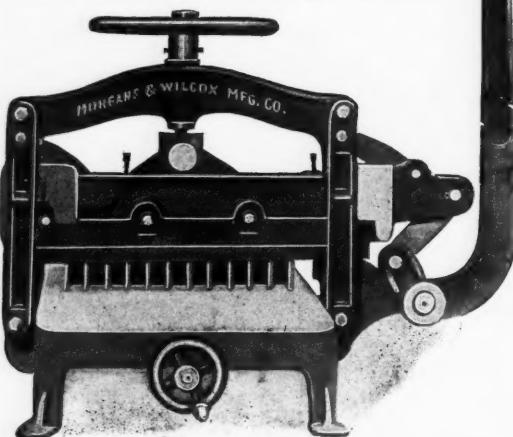
With or without Grinding Attachment

They cut everything in the paper line from $\frac{3}{4}$ inch wide up to a 16 or 19 inch square behind the knife.

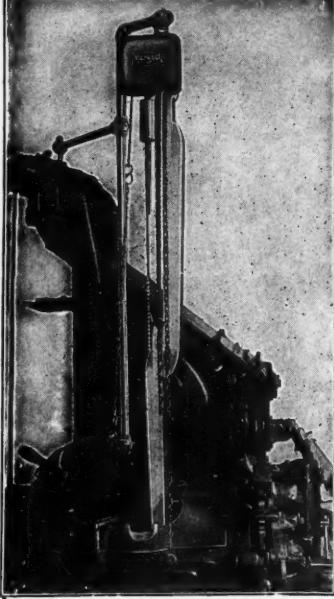
For use in Schools, Business Offices
and small plants.

Powerful Leverage

Simple Construction



MORGANS & WILCOX MFG. CO.
MIDDLETOWN, N. Y. Telephone, M'Town 63



MARGACH METAL FEEDER
Linotype, Intertype, Monotype, Ludlow and Elrod,
Gas or Electric.

The Margach Metal Feeder

\$75.00

Can be applied to any slug or single type casting machine. It will save you \$1.00 per day per machine. The MARGACH has been endorsed by nearly a thousand users.

For further information call or write.

THE MARGACH MFG. CO.
213-215 Centre St., New York

U. S. REPRESENTATIVES
Printers Supply Service,
727 South Dearborn St., Chicago, Ill.
Des Moines Printers' Exchange,
810 Second St., Des Moines, Iowa
H. F. Winkler,
535 Tuxedo Blvd., Webster Groves,
St. Louis, Mo.
John S. Thompson,
350 Sansome St., San Francisco, Cal.

FOREIGN REPRESENTATIVES
Toronto Type Foundry Co., Ltd.,
120 N. Wellington St.,
Toronto, Ontario
National Paper & Type Co.,
39 Burling St.,
New York, N. Y.
R. H. Thompson,
Mexico, Cuba & So. America

Adapted to Meet Needs of Glue Users

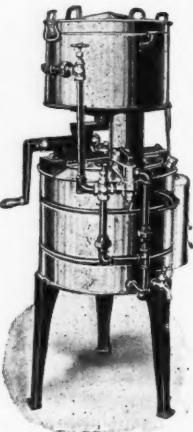
The Wetmore Model A-D is adapted to the needs of all glue users. It is the most flexible glue-handling device on the market. The small user whose daily requirements are uncertain can melt small quantities as needed.

The glue is always fresh and is kept at the right temperature by the automatic Temperature Controller.

The WETMORE Model A-D GLUE HEATER AND POT

saves time, labor and glue in the bindery. Made in sizes of from 2 gallons to 200 gallons daily capacity.

Write for illustrated circular and price list describing our complete line of glue-handling equipment.



The New Advance Machinery Co.
Van Wert, Ohio

STOKO PRINTING PRODUCTS

Plateless Embossing Machine

Printers make good profits producing steel-die and copper-plate effects without the use of dies and plates. Increases the earning power of your types and presses with no additional wear. Successful in all leading countries.

Embossing Powders A high-grade, durable gloss or dull-finish compound for plateless embossing. For Black or Color Work, \$2.25 per lb.; for Gold and Silver Work, \$3.00 per lb. Orders promptly filled.

Ribbon Attachment For printing circular letters on platen presses. The ribbon moves over the form same as on multigraph, enabling printers to produce easily a satisfactory resemblance to typewritten letters. Price, with two rolls of ribbon, \$10.00—and selling like hot cakes.

Printing Inks Especially suitable for plateless embossing. This is a high-grade ink for extra fine job printing. Put up in half-pound collapsible tubes—Black \$1.25 per lb.; Yellow, Orange, Red, Blue, Green and Purple, \$2.00 per lb. Try this, if you take pride in doing good printing.

Press-Typewriter Inks and Ribbons For producing typewritten letters on platen or cylinder presses with stationary ribbon over the form. Complete instructions for doing work. Inks are \$2.00 per lb. for any standard color. Ribbons are \$2.25 per roll of 8 inches wide by 6 yards long. Good results are obtained this way.

Electric Glue Pots Keep your glue at proper temperature and always ready for use. 1-qt. size \$8; 2-qt. \$10; 4-qt. \$15.

Ruling Inks Strong brilliant colors that are easily soluble and even flowing. Prices: Black \$2.75, Yellow \$3.50, Red, Green, Blue, and Purple \$1.50 per pound. Most any variety of tints can be obtained by intermixing these colors. Put up in powder form, 1 lb. to a package.

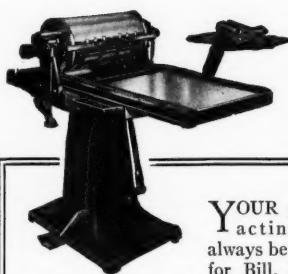
Multigraph Ribbons In any standard color at \$2.25 per 6 yard roll. A worth-while special price on quantity lots.

Typewriter Ribbons To match multigraph or Press-Typewriter work in any standard color. Furnished on plain spools for re-filling ribbons of any make of typewriter. Price: 40 cents per spool for ribbons up to 9-16 in. wide; 5 cents extra for each additional 1-8 inch in width.

Inks For Rubber Stamps, Numbering Machines, Check Writers, Copying and Mimeograph. Also Writing Ink Powders, to dissolve in water.

**FURTHER PARTICULARS OF ALL PRODUCTS SENT ON REQUEST
WE MAIL PROMPTLY BY PARCEL POST TO ANY PART OF THE WORLD**

THE A. STOKES CO. 4097 E. 74TH STREET
CLEVELAND, O., U. S. A.



Potters are Dependable

YOUR proof press must meet exacting requirements. It must always be ready to make good proofs for Bill, John, Harry, or whoever comes along. It is exacting because few proof presses are blessed with the coddling attention of an individual workman accorded most other printing machinery.

The makers of Potter Proof Presses have always kept the knowledge of this requirement to the front. The result is a press of maximum dependability; a press always ready to take the best of proofs without loss of time for adjustments or other attention.

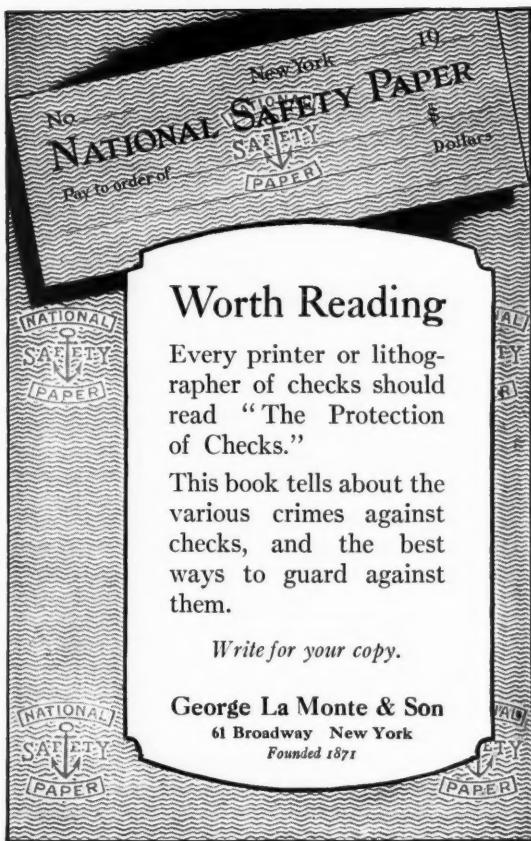
It requires extraordinary care, the best of materials and workmanship to build Dependable Potters; to know they will retain their dependability through many years of long, hard use.

Potter Proof Presses are recognized as standard proofing equipment. The increasing demand for them is sustained by the knowledge that large numbers of them are still giving maximum service after ten or more years of hard use.

They are made in three sizes. All may be used with or without self-inking attachments or feedboard.

Send for a new circular illustrating and describing the complete Potter line.

HACKER MANUFACTURING CO.
320 South Honore Street
Chicago, Illinois



Worth Reading

Every printer or lithographer of checks should read "The Protection of Checks."

This book tells about the various crimes against checks, and the best ways to guard against them.

Write for your copy.

George La Monte & Son
61 Broadway New York
Founded 1871

Intertype Magazine Rack



This platform, shown in position in large illustration, is removable. Without platforms rack will hold to full size Intertype Magazines. Addition of platform converts rack so that it will hold 5 full-size magazines, 5 split and 5 model D-s, m, side magazines. By adding two platforms rack will hold to split and to D-s, M, side magazines or 20 of either. Price without platforms \$80.00. Platforms, \$10.00 each.

Chicago Metal Mfg. Co.
37th AND SO. ROCKWELL STREETS, CHICAGO, ILLINOIS

No Job Printing Department is completely equipped without at least one

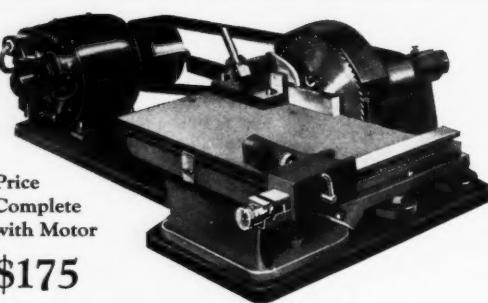
Standard HIGH-SPEED AUTOMATIC JOB PRESS

The only automatic bed-and-platen job press on the market.

Over 50 per cent of our sales are to repeat-order customers.

Comfortable terms to responsible houses

WOOD & NATHAN CO.
Sole Selling Agent
521 West 23d Street, New York



Price
Complete
with Motor

\$175

The New **S-H SAW-TRIMMER**

Will do all the work—and more—
than the more expensive machines.

Write for circular and terms.

Manufacturers of the

Automatic Spaceband Cleaner

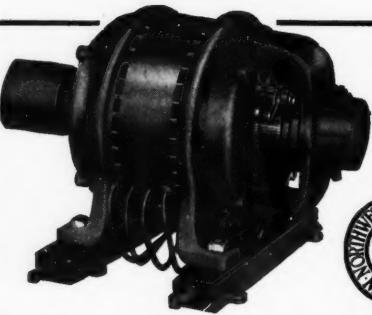
Protects the mats and keeps the face
sharp and clear.

THE SCHUYLER-HILDMAN CO.

Linotype Supplies

160 N. WELLS STREET, CHICAGO, ILL.

Send for Catalog



Built to Stand Years of Service

Here is a motor that is substantially built—it is constructed not only to meet all the printers' requirements for variations in speed, but it is unexcelled for durability.

Hundreds of these motors are giving satisfactory service after having seen years of service with a minimum of upkeep.

Motors for Large Presses and Paper Cutters

We also manufacture Polyphase Slip-Ring Variable Speed Motors for larger size Presses and Constant Speed Polyphase Motors for ordinary power work required on Paper Cutters and other apparatus running at constant speed.

Write for illustrated circular and price list.

Northwestern Electric Co.

408-416 S. HOYNE AVE., CHICAGO, ILL., U.S.A.

441 Douglas Bldg., Los Angeles, Calif. 8 N. Sixth St., Minneapolis, Minn.

SATISFACTION

ESTABLISHED 1875

The proof lies in a trial of the

Blomgren Bros. & Co.
SERVICE

A half century of steady growth has given this house a National reputation for designing and the making of perfect printing plates.

Blomgren Bros. & Co.
Chicago, Illinois



To make useful printing
more beautiful .

To make beautiful printing
more useful .

To make all printing
more profitable .

THE FRANKLIN PRINTERS SERVICE

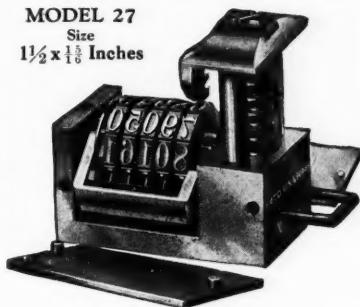
Cle PORTE PUBLISHING CO.
Salt Lake City, Utah

ROBERTS Numbering Machines

Type-High Model 27
5 Wheels . . \$16.00

Type-High Model 28
6 Wheels . . \$18.00

MODEL 27
Size
 $1\frac{1}{2} \times 1\frac{1}{8}$ Inches



The Large NON-BREAKING MAIN SPRING in the ROBERTS means greater flexibility and longer service. It is the largest in any numbering machine. If you want your numbering machines to operate with the greatest smoothness and efficiency and stay on the job, be sure to get the ROBERTS.

We have an interesting folder which clearly describes eight superior features of ROBERTS NUMBERING MACHINES.
Shall we send it to you?

Machines to number either forward or backward — Orders for either style filled from stock — Fully guaranteed — Over 75 other models — Write for information.

Nº 12345

Fac Simile Impression

VIEW SHOWING PARTS DETACHED FOR CLEANING

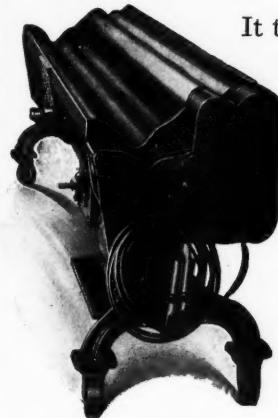
Simplest—Strongest—Fully Patented—Over 300,000 in use

THE ROBERTS NUMBERING MACHINE COMPANY
694-710 JAMAICA AVENUE, BROOKLYN, N. Y.

Builders of all kinds of Special Numbering Equipments.

Branches and Agencies in principal countries of the world

How Much Time Do You Lose in Wash-Up?



It takes ten minutes, or less, per press, with

The
Climax
Roller-
Washing
Machine

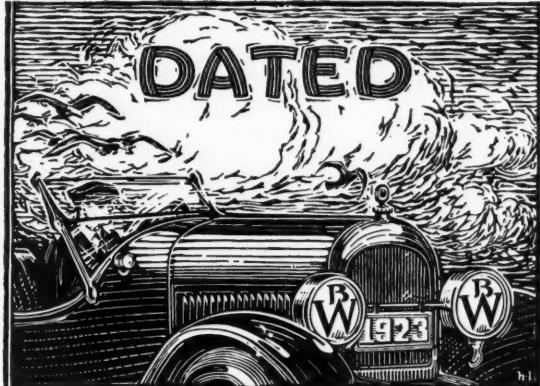
One gallon of kerosene will wash the rollers from one flat-bed press for thirty days with the Climax.

No wipers required.

Full information and prices on request.

CHARLES H. COLLINS

608 S. Dearborn St., Chicago
Phone Wabash 6897



**This Year and Every Year—
Weston Ledger Paper**

—like automobile license plates, every sheet of Byron Weston Company's Linen Record Paper is clearly marked with the year of issue. This watermark dating is a safeguard against subsequent fraudulent substitutions. The will, the record, the valuable document,—all should be written on Byron Weston Co. Record Paper. This paper is time-proof, guaranteeing permanent preservation.

State your writing or ledger paper needs and we will send you interesting exhibits for test and examination.

BYRON WESTON COMPANY
DALTON, MASSACHUSETTS

SMOOTH—SILENT—UNLIMITED SPEED CHANGES
WITH

HORTON VARIABLE SPEED PULLEYS

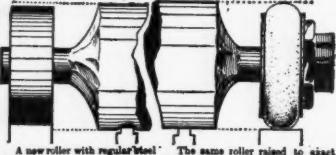
THE ONLY WHOLLY SATISFACTORY CHANGE OF SPEED MECHANISM
EASY TO INSTALL SIMPLE TO OPERATE
INEXPENSIVE TO MAINTAIN

ADAPTABLE TO ANY MACHINE USING UP TO 5 H. P. WHERE VARIATIONS IN LOAD ARE NOT INTERMITTENTLY HEAVY AND LIGHT

Products of the
HORTON MANUFACTURING CO.
Cable Address "HORTOKUM" Minneapolis, Minnesota

Sold By
ALL PRINTERS SUPPLY HOUSES

Morgan Expansion Roller Trucks for JOB PRESSES



They are Noiseless
They Expand and Contract
and adjust themselves
to any roller.

They Save 50%

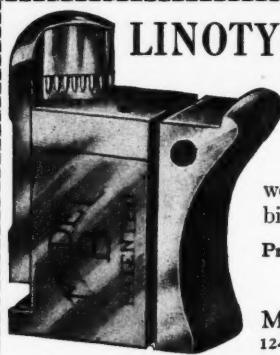
Set of 6	8 x 12 C. & P., \$7.70
Set of 6	10 x 15 C. & P., 7.70
Set of 6	12 x 18 C. & P., 8.80
Set of 8	14½ x 22 C. & P., 11.00

WRITE FOR USER REFERENCES
HALF THE INK CAN BE SAVED

Morgan Expansion Roller Truck Co.

Ask your dealer or send direct. 1816 Whitley Ave., Los Angeles, Cal.

LINOTYPE MATRIX RE-SHAPER



Doubles the life of
mats by restoring
worn and defective
combinations.

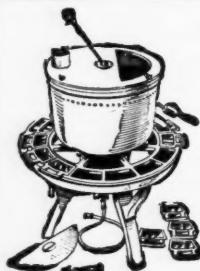
Prevents Distributor Stops
Price, \$12.50

Matrix Re-Shaper Co.
1249 Ashland Ave., St. Paul, Minn.

Positively the best, hygienic,
money-saving, water-cooled

Metal Cleaning Furnace

with 14 molds turning on disk.
All-closed principle.



Containage 8 cwt. Improved Gas Heating.
Brutto 800 lbs. Nett 700 lbs.
PRICE, \$75 f.o.b. Antwerp, boxing included,
or \$80 f.o.b. New York.

(Electric Heating on preparation.)

ETABLISSEMENTS PIERRE VERBEKE
21, rue des Boiteux, BRUSSELS, BELGIUM



Any number of colors on one or both sides of paper.
Fastest Flat Bed and Platen Press made.

7500 impressions per hour.

Roll feed—Delivery—Slit and cut into sheets or rewound.
Attachments for perforating, punching, tag reenforcing,
eyeletting, numbering, etc.

Once through the press completes the job.

New Era Mfg. Company

Straight and Cedar Streets Paterson, New Jersey

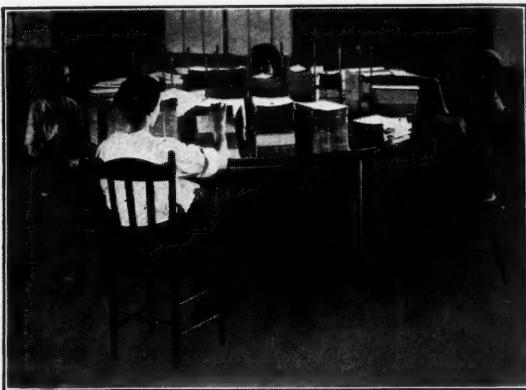
The HICKOK Dual L Ruling Machine

will rule both faint and down lines on
one side of the sheet at one operation,
thereby saving about 75% in time over
the single machine. This machine has
become most popular as a job machine,
as all up-to-date shops are equipped
with one or more.

Guaranteed to do perfect work.

THE W. O. HICKOK MFG. CO. (Established 1844) Harrisburg, Pa., U. S. A.

The Rotator



look
at
it

Built of Steel
Mechanically Perfect
Operates Noiselessly
Cabinet is Removable
Standard Gear Driven
No Exposed Mechanism
Standard Roller Bearings
Leather Lined Swivel Casters
Standard Electrical Equipment
Finish is Steel Cabinet Olive Green
Travels on an Eight Point Roller suspension (a protected Rotator feature)
Signature Separators are adjustable and removable (table is perforated on one inch scale, ten inches in from outside edge)



E. P. LAWSON CO., INC.
Sole Eastern Agents

151-153 WEST 26TH STREET
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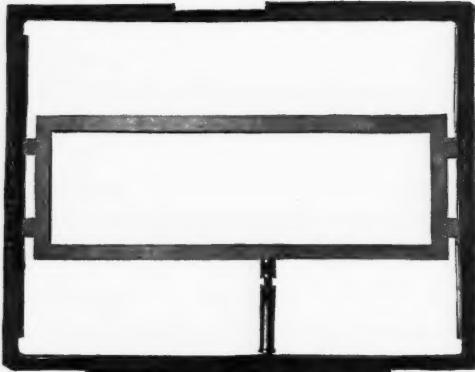
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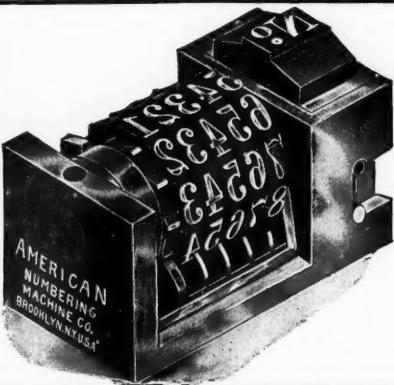
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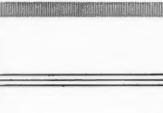
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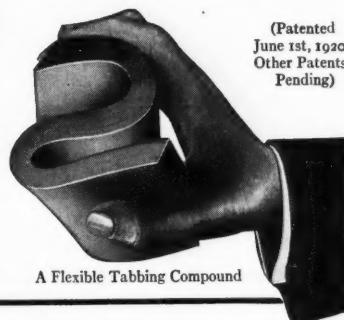
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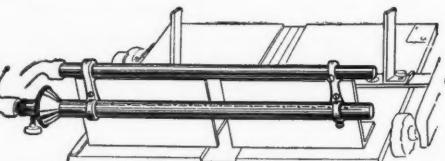
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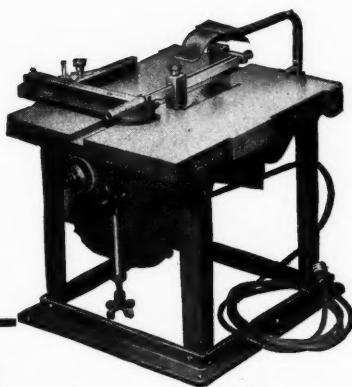
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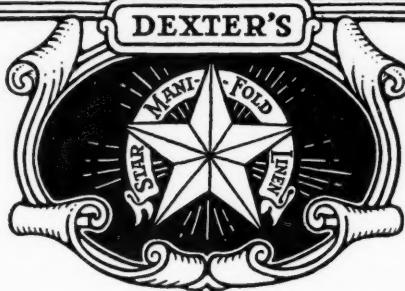


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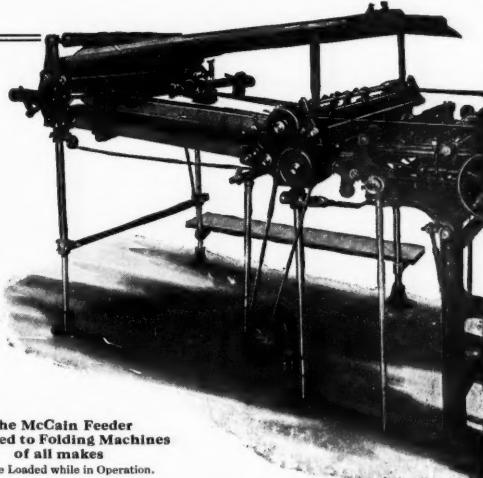
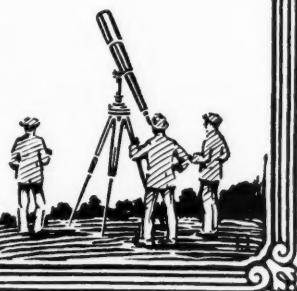
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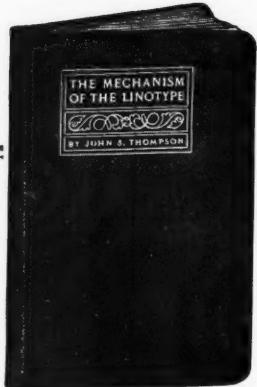
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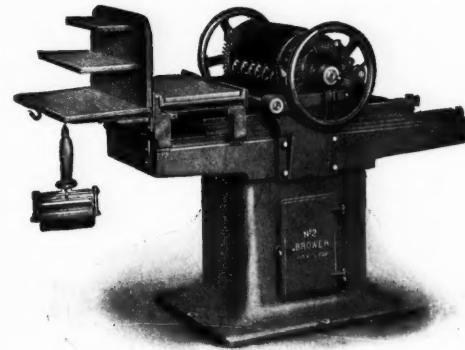
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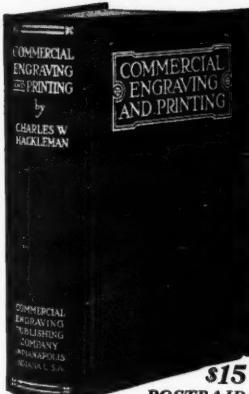
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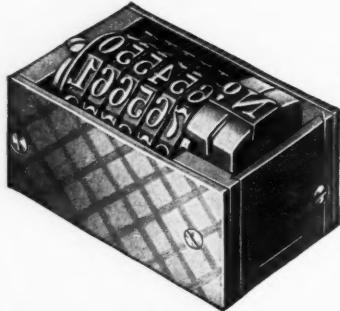
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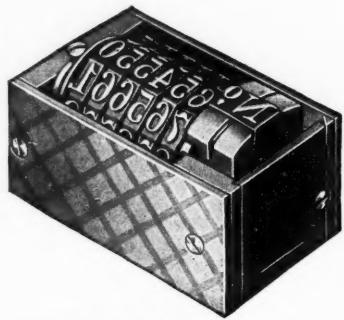
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"Dave" N. Mallory, Exposition Director

Oakland, California

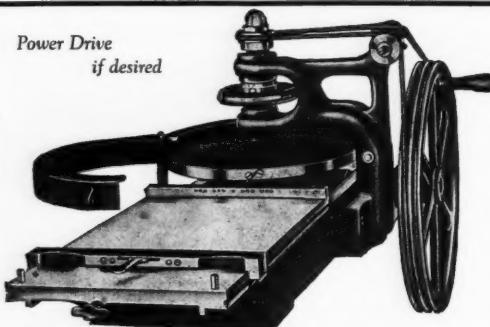
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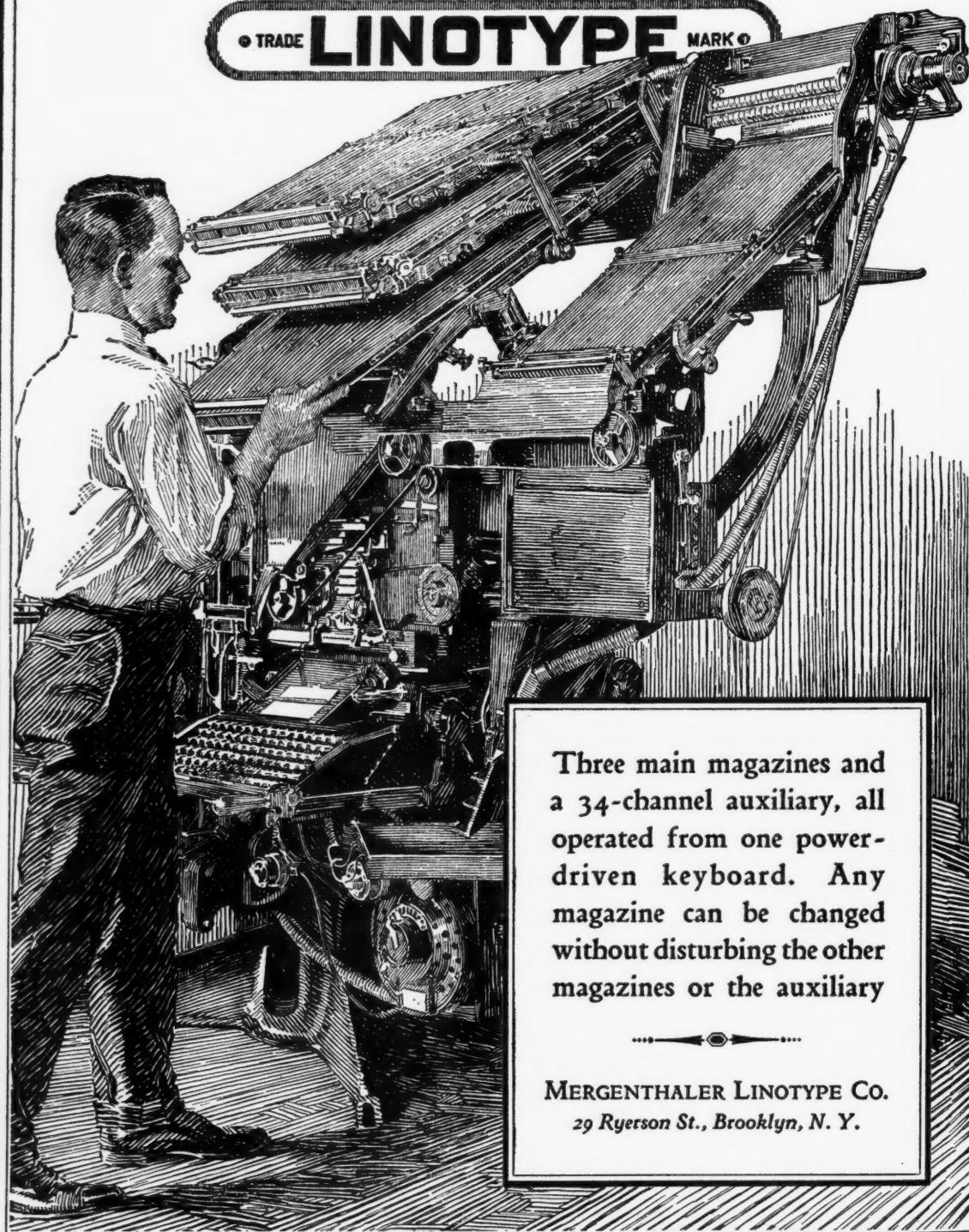
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